PARAMOUNT AROUND THE WORLD

1930

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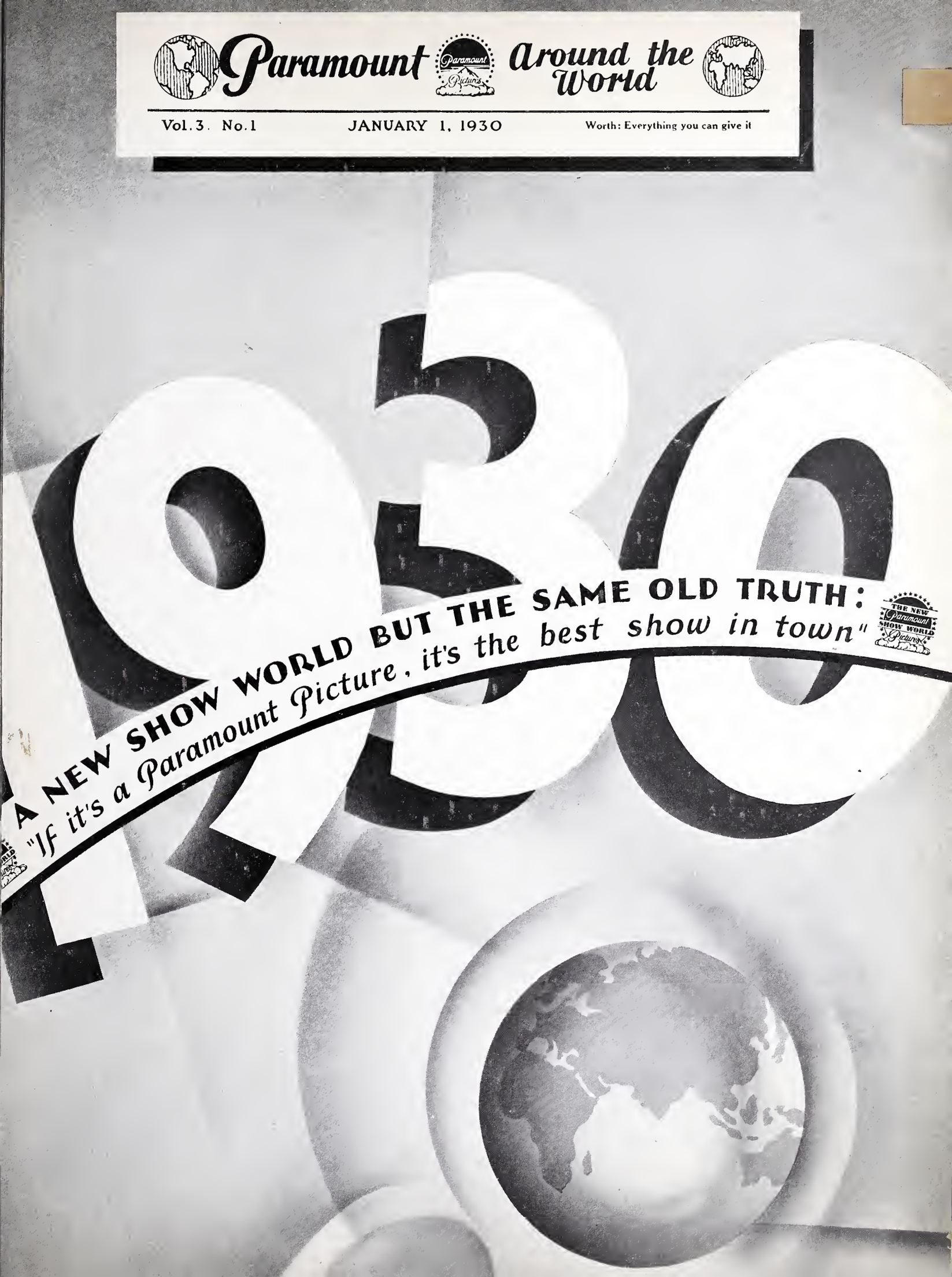
Paramount Around the World

Vol. 3. No. 1 JANUARY 1, 1930 Worth: Everything you can give it

1930

A NEW SHOW WORLD BUT THE SAME OLD TRUTH:
"If it's a Paramount Picture, it's the best show in town"

THE NEW Paramount SHOW WORLD Pictures



Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 **JANUARY 1, 1930** **No. 1**

Reflections of 1929

A few pertinent observations on some of the outstanding events of the past year

* * *

CONTEST

IT'S an accepted fact that "figures don't lie." And yet, when I examine the Contest standings, I am forced to admit that, if figures don't lie, they don't tell the whole truth either. The percentage standings are an accurate index of the results obtained by each office. But they are not a true measure of the fighting power exhibited by each office. They don't show the courageous efforts made by many in the face of the most trying local conditions.

All honor and glory to the winners—Great Britain, Australia, Canal Zone, Scandinavia and other top-notchers. Their mighty deeds shine out like beacon lights on a foggy night. At the same time, the others have nothing to be ashamed of, if they tried and lost. Honest effort needs no defense. At least, they have the self-satisfaction of knowing they put up a good fight!

* * *

PRODUCT

IF YOU still say your prayers before you go to bed, please include a special one for Mr. Lasky and his "boys." Just say, "Please, God, bless Mr. Lasky and his production department for what they have done to keep Paramount in the forefront of the industry during the stress of condtions of the past year, and guide them to a greater understanding of our needs in foreign countries, in order that our leadership may never be challenged."

* * *

CONVENTION

THE Paramount Spring convention of 1929 will always remain a vivid memory to me. It was different from its predecessors because it possessed elements of drama the others had lacked. The atmosphere both in St. Louis and Atlantic City (where the two parts of the convention were held) was charged with suppressed excitement. It was pregnant with meaning. Everyone present realized the gravity of the "sound" revolution. The entire motion picture industry was standing at a figurative crossroads of the world. Paramount, as the acknowledged leader, had a weighty responsibility. Momentous decisions had to be made. Our prestige and leadership were at stake. That was the background of the 1929 convention. That's why I'll never forget it.

CHEVALIER

I SINGLE out Chevalier for honorable mention, because his rise from comparative obscurity to world-wide fame during the past year typifies so well the fundamental change that has occurred in our industry. It used to take three or four years to build up a star. Chevalier became a star overnight, through the medium of one talking picture. To be sure, his achievement is due to the power of his own remarkable personality, aided and abetted by an intensive publicity campaign.

I don't know whether the "idol of France" is a chevalier of the Legion of Honor, but the record-breaking success of "Innocents of Paris" abroad, entitles him to the honor of being the Chevalier of the Foreign Legion of Paramount!

* * *

GOOD WILL

PARAMOUNT'S tremendous prestige throughout the world is directly traceable to the good will it enjoys. Every Paramount representative understands the vital importance of promoting and maintaining friendly relations with exhibitors, picturegoers, communities and even governments. Common sense counsels it; good business demands it. All business, as a matter of fact, is based on mutual understanding, mutual respect, mutual faith.

In the past year, our company made definite and important gains in international good will. The special visit to America, at the invitation of Paramount, of the seven prominent French newspaper men, as well as that of Secretary Padilla of the Mexican Cabinet were helpful in cementing the bonds of friendship between Paramount and the peoples of those countries. The short films, featuring addresses by foreign government officials in their own languages, which were made by our Foreign Production Department, are also proving good will builders.

* * *

RADIO

MARK down Paramount's debut on the air as one of the significant developments of 1929.

Under the splendid leadership of John S. Carlile, announcer and head of our radio department, the Paramount-Publix programs over a national network of the Columbia Broadcasting System have attained an enviable popularity on the air. Listeners-in have been thrilled, amazed and delighted with the quality and variety of our entertainment which has come to them from all parts of the world.

* * *

BYRD

ADMIRAL BYRD'S epic flight over the South Pole will go ringing down the corridors of time and find a snug resting place in the pages of history. Thanks to two staunch Paramounteers — Rucker and Vanderveer — posterity, to say nothing of our own generation, will have the privilege of seeing Byrd and his courageous associates in action as well as reading about them. The picture our two cameramen are bringing back will be one of the outstanding productions of 1930.

Emil E. Shauer



LITTLE AMERICA ANTARCTICA DEC 6 1929

EMANUEL COHEN
PARAMOUNT NEWS
NEW YORK CITY

DEAR MANNIE—DELIGHTED OLD FELLOW TO HEAR YOUR EXCHANGE MANAGERS ARE IN CONVENTION AND THE INHABITANTS OF LITTLE AMERICA JOIN WITH ME IN BEST GOOD WISHES—SORRY COULDNT GET A MESSAGE THROUGH TO YOU YESTERDAY BUT THE GOOSE WAS FLYING HIGH AND WIDE OVER THE UNEXPLORED REGION TO THE EASTWARD LOOKING FOR THAT SNOW CAPPED MOUNTAIN THAT I HAD PROMISED TO TRY AND FIND FOR YOU—PASS ALONG THE WORD TO THE CONVENTION THAT IN THE NEW MOUNTAIN RANGE WE DISCOVERED IN MARIE BYRD LAND WE FOUND A PEAK THAT I NAMED PARAMOUNT—AT FIRST I THOUGHT VAN AND JOE HAD PULLED A FAST ONE AND HAD PASTED THE PARAMOUNT TRADEMARK ON THE LENSES FOR I WAS USING VAN'S BINOCULARS ON THE FLIGHT—HAROLD JUNE TOOK MOVIES THROUGHOUT THE FLIGHT—THE PARAMOUNT TWINS ARE NOW ON THE LAST LAP OF THEIR TWO YEARS GRIND TO BRING YOU BACK THE KIND OF A PICTURE YOU TOLD THEM TO GET—ALL OF US FEEL THAT YOU WILL BE WELL PLEASED WITH THEIR EFFORTS—KINDEST PERSONAL REGARDS TO YOU AND YOUR ASSOCIATES

DICK BYRD

OVER THE TOP!

THRILLS FEATURE END OF "ALL FOR PARAMOUNT" 1929 CONTEST

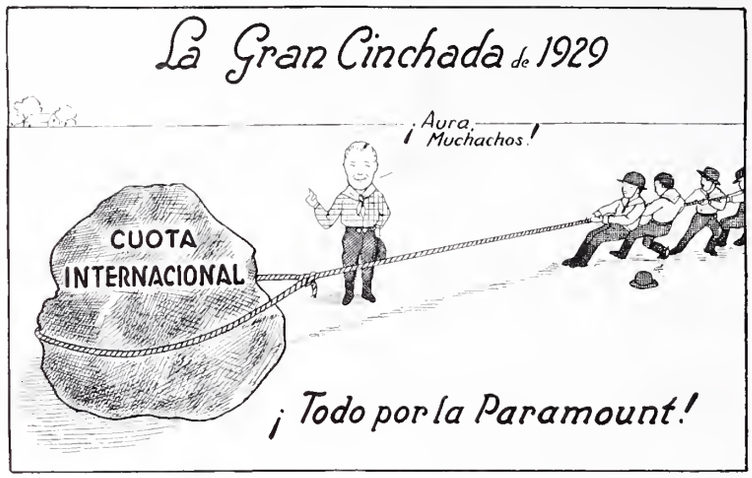
IT'S all over—except for the final score!

The Foreign Legion's "All For Paramount" contest of 1929 has come to its inevitable end. To be sure, the standings listed below are not the last word. We expect to publish the final results and to announce the winners in our February issue.

But the contest itself is finished. And what a rousing finish it turned out to be!

Our editorial hunch expressed last month in the words: "And yet, there is always a good chance that some 'dark horse' will come through in a last, brilliant, dramatic dash" is borne out in sensational style by Harry Novak and his Canal Zone gang. Increasing their percentage a full 14 per cent,

EL ESFUERZO FINAL



Está dura de "pelar" esta vez, pero... ¿no somos "gauchos" acaso?...

We publish the above cartoon which originally appeared in the October issue of "Adelante Decima," the Argentine house organ, because it typifies so well the marvelous spirit of cooperation and teamwork that animated every one of our offices in the "All For Paramount" contest.

CANAL ZONE PROVES REAL "DARK HORSE"; LATVIA MAKES SHARP JUMP

they boost their office into third place, much to the discomfiture of Porto Rico, which drops to fourth, although over quota. Great work, Mr. Novak.

Others deserving of honorable mention include the legionnaires of Scandinavia, Cuba, Latvia, Spain and Portugal, Chile, Japan, and France and its allied territory. Their achievements in spite of tremendous odds are truly remarkable.

As for John C. Graham and his tenacious Bulldogs and John W. Hicks and his battling Blue Ribbon Bunch, our admiration and respect for their accomplishments knows no bounds. We shall have more to say about them next month!

Are you ready for the new and greater show world of 1930?

The Standings as at December 1, 1929

GREAT BRITAIN (England, Scotland, Wales, Irish Free State)	116.51
AUSTRALIA (Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	110.70
CANAL ZONE (Panama, Colombia, Venezuela, Jamaica, Trinidad)	102.50
PORTO RICO	100.97
SCANDINAVIA (Sweden, Norway, Denmark)	99.21
CUBA	94.83
LATVIA	93.66
SPAIN and PORTUGAL	92.71
CHILE (Chile, Peru, Bolivia)	89.56
JAPAN (Japan, China, Korea, Philippine Islands)	86.60
FRANCE (France, Belgium, Switzerland, Egypt, Northern Africa)	85.90
GUATEMALA	85.77
MEXICO	85.42
POLAND	85.32
ARGENTINA (Argentina, Uruguay, Paraguay)	84.81
CZECHO-SLOVAKIA	83.15
GERMANY	82.31
ITALY (Italy, Turkey, Greece, Bulgaria)	80.78
HUNGARY	75.94
BRAZIL	70.84
HOLLAND	68.22
AUSTRIA	56.13



E. E. SHAUER

1930 wears a SHOWMAN'S hat

THE NEW Paramount SHOW WORLD Pictures

A New Year's Message From The Leader Of The Foreign Legion

A NEW YEAR!

Ordinarily that simply calls for a lot of new resolutions. But 1930 is not just another new year. It's a revolutionary New Show World year!

And you can't fight revolutions with resolutions!

1930 demands action!

It clamors for a lot of hard work and plenty of sweat. It puts a premium, as never before, on super-showmanship. It cries aloud for more aggressive selling, more intensive exploitation, more concentrated thinking.

There may be a budget limit on advertising dollars, but there is no budget limit on effort, energy, enthusiasm and ideas!

Mark my words, you'll need every ounce of originality, resourcefulness and merchandising ability you possess to do justice to the staggering array of Paramount hits that are coming—"The Love Parade," "Welcome Danger," "The Virginian," "Glorifying the American Girl," "The Vagabond King," "The Mighty," "The Big Pond," "Paramount on Parade" and other giant productions.

You'll soon discover that well enough in 1929 is not good enough for 1930!

Times have changed!

Sound has turned this business of ours topsy-turvy!

The New Show World is creating bigger and better records every day. You can't apply a "silent" yardstick to a "talkie" picture. Last year's standards don't fit this year's changing conditions. The phrase "long run" has assumed a new and more expansive meaning! The box office has become more elastic. The possibilities are unlimited.

That is why I say to every member of the Foreign Legion: never before in the history of Paramount have you had a better opportunity to show the stuff you're made of—to prove yourself either a somebody or a nobody—either a showman or a sham!

Are you going to alibi yourself or glorify yourself in 1930?

HIGHLIGHTS OF 1929



IN PICTORIAL REVIEW



LES NOUVELLES DU MOIS

La nouvelle enthousiasmante que le Commandant Byrd a réussi à survoler le pôle du sud est une bonne raison pour que tous les Légionnaires de Paramount dans le monde entier fêtent cet accomplissement. Les deux photographes de Paramount qui font part de cette mémorable expédition de Byrd à l'antarctique nous rapporteront ainsi les premières photographies qui ont jamais été prises de cette énorme espace glaciale au bout du monde, Byrd a avisé notre bureau central qu'une montagne découverte près du pôle a été nomée "Mont Paramount," de façon que ce nom apparaîtra sur toutes les cartes géographiques du monde et sera le tribut éternel à notre prestige cinématographique.

* * * * *

C'est fini! Le concours de la Légion Etrangère "Tous pour Paramount" est arrivé à sa fin inévitable. Vous trouverez les positions actuelles sur une autre page. Nous espérons pouvoir publier le resultat final et annoncer les vainqueurs dans le prochain numerô de fevrier. Il y a pourtant une chose que nous désirons accentuer c.à.d. que le concours est terminé—il est fini! Il n'y a plus rien à faire maintenant. Il ne serait qu'une perte de temps tenir des "post-mortem" ou bien déplorer le passés. Le 1929 n'y est plus. Nous sommes maintenant au 1930 et vous avez 365 jours devant vous pour montrer si vous êtes vraiment capables de tenir tête aux conditions changeantes de ce nouveau monde cinématographique. Allez y!

* * * * *

Il n'y a pas longtemps que Mons. Lasky a exprimé l'opinion que les films de "l'Ouest" auraient fait un retour spectaculeux à l'écran. En effet, nous en avons eu la preuve avec la présentation au Rialto le 20 décembre du film "The Virginian." C'est la première production toute parlante qui a été tournée à ciel ouvert, et je crois que la manière la plus simple de la décrire est de l'appeler le "Covered Wagon" de l'époque sonore. Mais pas même cette classification ne lui rend pleinement justice, car elle y est supérieure même comme production silencieuse.

PARAMOUNT THEATRE, PARIS, CREATES NEW WORLD'S RECORD FOR CONTINUOUS SHOW

Open 39 Hours Consecutively During Christmas Holiday—All Paris Agog Over Extraordinary Stunt—Twelve Thousand Crowd Theatre to View "Abie's Irish Rose"

WESTERN UNION CABLEGRAM

DECEMBER 26 1929

SHAUER FAMFILM
NEW YORK

LE PARAMOUNT PARIS
KEPT DOORS OPENED
CONTINUOUSLY FROM
ELEVEN TUESDAY MORNING
ALL XMAS EVE AND
CHRISTMAS DAY UNTIL 1:30
THURSDAY MORNING—
TREMENDOUS EFFORTS
ULLMANN STAFF WERE
REWARDED BY HOUSE
NEARLY FULL ALL NIGHT—
WILL BREAK INDIVIDUAL
DAY RECORD—THEATRE
OPEN 39 HOURS
CONSECUTIVELY

MEL

In a supplementary cable received at Home Office, Melville A. Shauer, special foreign representative, advised that all previous receipts and attendance records for a single day's run had been topped by a tremendous margin. Twelve thousand people passed through the doors of the theatre during the 39-hour continuous performance.

* * * * *

MORE "INNOCENTS" RECORDS!

A wire from Mel A. Shauer in Paris heralds the record-breaking success of "Innocents of Paris" in Toulouse and Bordeaux. How the French love their idol!

WHEN we mentioned in our November issue that the Rialto Theatre in New York, during the run of "Why Bring That Up?", had inaugurated a 24-hour continuous performance on Saturday night, we never dreamed that any other theatre would consider that a challenge and set out to beat it.



M. Andre Ullmann
Directeur du Paramount

But evidently our French legionnaires are out to show their domestic brethren that what New York can do, Paris can equal and even better!

39 consecutive hours is a magnificent record—a world's record—and will give other theatres something to shoot at in case they want to try the stunt. The worth of such a feat of showmanship lies in the valuable word-of-mouth advertising it creates.

To Mr. André Ullmann, director of Le Paramount, and to his loyal and efficient aids we extend our heartiest congratulations for "putting it over" with such brilliant success. And by the way, Mr. Ullmann, "Abie's Irish Rose" makes an ideal Christmas picture. You didn't overlook a single bet!

LES NOUVELLES DU MOIS

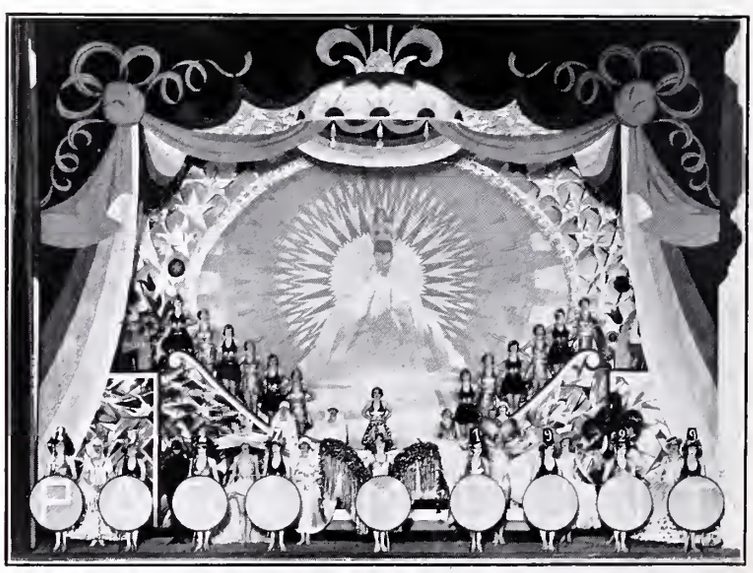
Au moment d'aller à la presse "The Love Parade" au théâtre "Criterion" sur Broadway commence la septième semaine de sa marche incessante pour s'établir comme le plus grand succès financier présenté au "Criterion" pendant ses 35 années d'existence. Cette pièce a depassé un à la fois, et avec la plus grande facilité, tous les records établis par ses illustres prédécesseurs: "The Covered Wagon," "The Ten Commandments" et "Wings," tant au point de vue de présences que de recettes. Les spéculateurs de billets considèrent ce chef-'doeuvre de l'écran supérieur même aux succès actuels des théâtres de New York. Au guichet du théâtre les places se vendent encore huit semaines en avance. Paramount est en train de faire des productions pour tout le monde et non pas seulement pour le public américain. Ceci est prouvé par "The Love Parade," car la vedette est un français, Maurice Chevalier; le directeur allemand, Ernst Lubitsch; l'auteur hongrois, Ernest Vajda; le chansonnier anglais, Clifford Grey; le composeur américain, Victor Schertzinger, et le librettiste américain aussi, Guy Bolton. Ne manquez pas d'accentuer ces faits du caractère international du film quand vous en faites la publicité.

* * * * *

Le 7 janvier Mons. Adolph Zukor aura 57 ans. De la position célèbre qu'il occupe maintenant comme Président du Paramount, il peut se permettre de passer en revue sa longue carrière utile qui commença lorsqu'il débarqua à New York, il y a 42 ans, jeune hongrois de quinze ans, ne connaissant aucun mot d'anglais, et dont le capital consistait de 40 dollars cousus dans la doublure de la jaquette. Lisez l'histoire de sa vie dans "The House that Shadows built" (La maison bâtie par les ombres) et vous comprendrez pourquoi on l'acclame comme le Moise de la cinématographie. C'est une comparaison très applicable, car de la même façon que Moïse sauva les fils d'Israel en les conduisant loin de l'Egypte, Mons. Zukor a sauvé l'industrie cinématographique en conduisant des milliers d'exhibiteurs et des millions de spectateurs du cinématographe médiocre au soleil du "Paramount"!

LE PARAMOUNT CELEBRATES SECOND BIRTHDAY WITH GALA STAGE PROGRAM





IT'S one thing to have a birthday. And it's quite another thing to know how to celebrate it properly.

Francis A. Mangan, who devised and staged the gorgeous stage show which marked the second anniversary of the Paramount Theatre, Paris, during the week of November 22, proved that he knows how.

As you can see from the above photographs, featuring the opening scene and finale of the show, Mr. Mangan mixed showmanship with entertainment. He used the show to review the Paramount film hits that had played the theatre during the two years of its existence. And he cleverly exploited the name and trademark of Paramount under a sugar coating of optical magnificence.

You are entitled to three hearty cheers, Mr. Mangan, and we give them to you with a right hearty good will!



NEW YEAR'S SMILE!

S. R. Kent, general manager of Paramount, and Melville A. Shauer, special foreign representative, believe in starting the new year right. They are smilingly confident that 1930 will be a banner year for Paramount and that our New Show World product will make fresh film history. Mr. Kent and Mr. Shauer met in Paris when the former arrived on a recent trip to Europe. Photo was taken atop the Paramount Theatre in Paris.



Charles "Buddy" Rogers and Clara Bow in a scene from "Wings."

CLARA BOW MOST POPULAR STAR IN YEARLY POLL

Clara Bow continues to be the most popular feminine player on the screen in theatres throughout the country, according to a nation-wide poll of exhibitors for 1929 recently completed by "Exhibitors Herald-World." She achieves the uncommon feat of leading this consensus for the second year in succession, as she headed the honor roll of actresses in 1928.

The vivacious little Paramount star received a total of 122 votes, or more than double the number given to her nearest competitor among the actresses. The "It" girl also topped the entire group of both male and female players, winning 50 per cent more votes than the leader among the men. She led the field of actors and actresses in both silent and sound versions of her pictures, the two classifications in which the trade magazine divides the listing this year.

Another Paramount star high in the voting is Nancy Carroll. She was so little known that in 1928 she was not listed among the leading sixteen players. Despite this early obscurity she jumped into third place during 1929 with 54 votes in her favor, being second only to Miss Bow for her work in sound pictures with a total of 21.

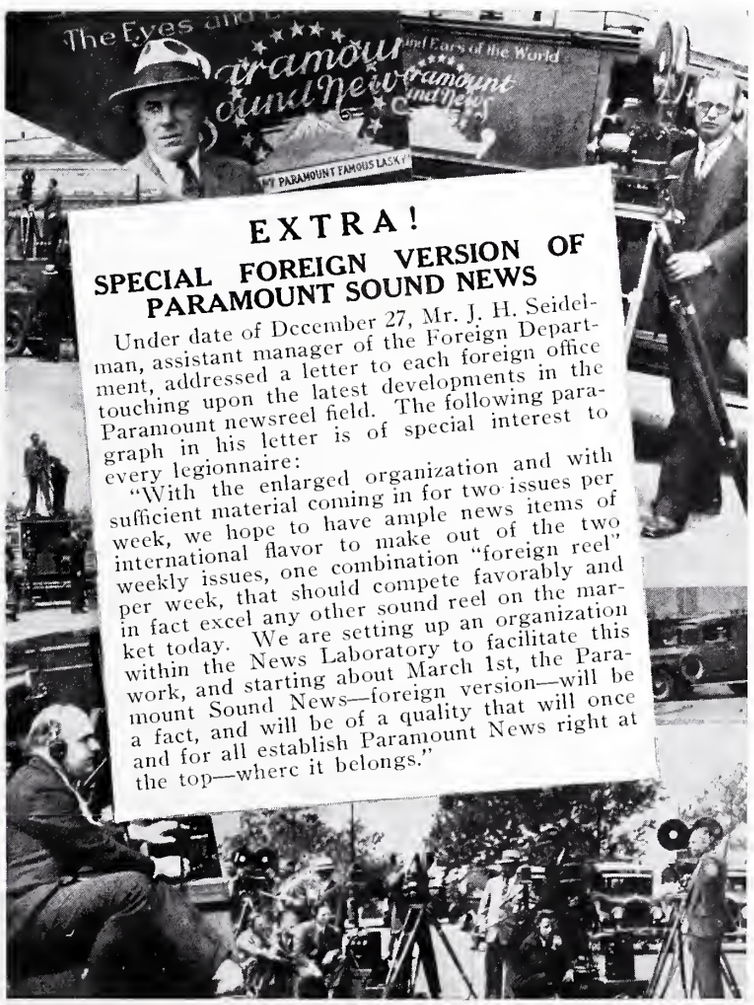


365 DAYS OF PARAMOUNT ENTERTAINMENT!

This is a reduced facsimile of the 22 x 28 cardboard calendar sent out by our Sales Promotion Department to the 3500 leading exhibitors in the United States. One or two samples have been sent to every foreign office.

COMING! 2 ISSUES OF SOUND NEWS PER WEEK!

QUALITY wins again! To meet insistent demands of exhibitors and public, Paramount Sound News goes to two issues weekly beginning February 26, 1930, according to an announcement made by Emanuel Cohen, Editor of Paramount News. Additional news crews and equipment is being sent to key points in the United States and foreign countries, thus insuring the most complete coverage of world news.



EXTRA!

SPECIAL FOREIGN VERSION OF PARAMOUNT SOUND NEWS

Under date of December 27, Mr. J. H. Seidelman, assistant manager of the Foreign Department, addressed a letter to each foreign office touching upon the latest developments in the Paramount newsreel field. The following paragraph in his letter is of special interest to every legionnaire:

"With the enlarged organization and with sufficient material coming in for two issues per week, we hope to have ample news items of international flavor to make out of the two weekly issues, one combination "foreign reel" per week, that should compete favorably and in fact excel any other sound reel on the market today. We are setting up an organization within the News Laboratory to facilitate this work, and starting about March 1st, the Paramount Sound News—foreign version—will be a fact, and will be of a quality that will once and for all establish Paramount News right at the top—where it belongs."



ACKNOWLEDGMENT!

Hundreds of Christmas and New Year's greetings from all parts of the globe have poured in on Mr. E. E. Shauer, Mr. Seidelman and other members of the Home Office foreign department staff.

As it would be physically impossible to acknowledge each one individually, *Paramount Around the World*, on their behalf, desires to thank most sincerely the thoughtful senders of these holiday messages, and to extend to them the compliments of the season.

Happy New Year to all!



Nancy Carroll and Charles "Buddy" Rogers in "Abie's Irish Rose."

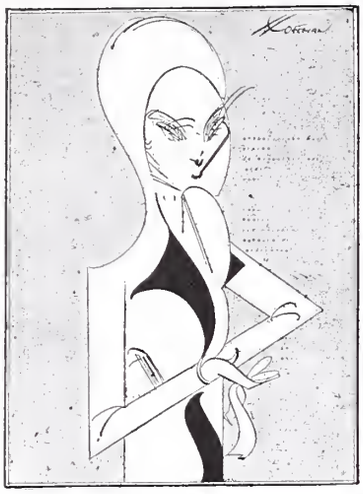
"ABIE'S IRISH ROSE" IS VOTED YEAR'S BEST

Theatre managers throughout the country have just voted two Paramount productions, "Abie's Irish Rose" and "Wings," as the biggest money making pictures among 104 box office winners shown during 1929. The result of this poll of exhibitors taken by "Exhibitors Herald-World" is made known in a recent issue of that trade magazine. Charles "Buddy" Rogers had the male lead in both pictures.

"Abie's Irish Rose" tops the 1929 list with 256 votes from theatre exhibitors who found it the most profitable picture of the year. The survey this year included both sound and silent versions. Under these heads "Abie's Irish Rose" led all films with 162 votes in its sound version, and was close to the top with 94 votes for the box office standing of its silent version.

The leader in the silent division was "Wings," with Rogers in a cast that included Clara Bow and Richard Arlen. It received 120 votes. Its sound version received 9 votes, bringing the total to 129.

Clara Bow was again well up at the head of the list with "The Wild Party," "Dangerous Curves," "The Fleet's In" and "Three Week Ends."



Caricature of Lilyan Tashman, one of the principals in "The Marriage Playground." Drawn by "New York American" staff artist.

* * * * *

Una nuova epoca di divertimento cinematografico è stata raggiunta con l'esibizione di cinematografie parlanti su un treno in movimento. La Paramount, in cooperazione con la Union Pacific Railroad, patrocinarono l'esperimento, che venne fatto su un treno transcontinentale a poche ore di distanza da Los Angeles. I passeggeri, seduti nel salone da pranzo che era stato specialmente preparato come salone da spettacolo, osservarono una prima rappresentazione del film "The Virginian," la prima cinematografia parlata a soggetto occidentale della Paramount.

* * * * *

Uno dei migliori tributi che cia mai stato pagato ai componenti della Legione Estera della Paramount fa parte d'una dichiarazione fatta poco tempo fa dal Sig. Schulberg, direttore generale della produzione sulla costa occidentale, che rientra ora a Hollywood dalle sue vacanze passate in Europa. Il Sig. Schulberg ha avuto l'occasione d'incontrare parecchi dei nostri legionari esteri e di poter ammirare da vicino la loro attività intensa negli affari. Egli disse: "Mi da un sentimento d'orgoglio pensare che faccio parte della "Paramount." I componenti della nostra compagnia in tutt' i paesi dell' Europa sono d'un gran calibre e d'una grande mentalità. C'è una lealtà tale dietro quella nostra marca di fabbrica che quegli uomini combatterebbero e morirebbero per noi. Ognuno d'egli è un esecutore, un uomo grande, un uomo vero. Sa come maneggiare ogni situazione e lo spirito della Paramount fa parte di lui stesso."



Is one Jack equal to four queens? Jack Oakie and four of Paramount's chorus girls supply the answer above. What a lucky Jack!

N-O-T-I-Z-I-E D-E-L M-E-S-E

Il 7 gennaio Adolph Zukor compierrà i 57 anni. Dal posto celebre che occupa ora quale Presidente della Paramount, puo permettersi di passare in rivista la sua carriera così lunga ed utile da quando sbarcò a New York 42 anni or sono, quindicenne ungherese, privo di qualsiasi conoscenza dell-Inglese e cui capitale consisteva di 40 dollari cuciti nella fodera della giacca. Leggete la storia della sua vita nel "The House That Shadows Built", e capirete perche Sig Zukor è acclamato come il Mosè del mondo cinematografico. È un paragone molto adatto. Perchè nella stessa maniera che Mosè salvò i figli d'Israele conducendoli fuori dall' Egitto, cosi pure ha salvato Zukor l'industria cinematografica conducendo migliaia di esibitori e millioni di spettatori dal cinematografo mediocre al sole della "Paramount."



"Unhand her, you villain," says Richard Arlen to Warner Oland, thus saving Nancy Carroll from a fate worse than death in "Dangerous Paradise."

* * * * *

La notizia elettrizzante che il Commandante Byrd è riuscito a sorvolare il Polo Sud è ampia ragione per un festeggiamento generale da parte dei Legionari della Paramount nel mondo intero. In seguito a questo memorabile atto La Paramount otterrá mediante i suoi due fotografi che accompagnano la spedizione antartica, le prime fotografie cinematografiche eseguite di codesto immenso spazio ghiaciale al suolo del mondo. Byrd ha avvisato la casa madre che il nome "Monte Paramount" è stato dato ad una nuova montagna scoperta nella vicinanza del Polo, cosicchè "Monte Paramount" apparirà su tutte le carte geografiche del mondo e sarà il tributo eterno al nostro prestigio cinematografico.

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Benchè non è che dal 21 settenbre che la Paramount trasmette attraverso la radio ogni sabato sera, la sua ora è già diventata una delle più popolari nell'aria. Ciò è comprovato da commenti da migliaia di uditori, ed una lettera d'indagine che è stata mandata recentemente a tutte le stazioni degli Stati Uniti medianti le quali vengono trasmessi i nostri programmi, ha suscitato delle risposte immediate che erano quasi tutte unanime nel dichiarare che il nostro trattenimento è fra i migliori del mondo radiofonico. Dunque il nostro motto per la radio potrebbe essere facilmente: "Se è una trasmissione 'Paramount,' è il miglior trattenimento attraverso l'aria"!

Al momento d'andare alla stampa "La Parata d'Amore" al teatro "Criterion" su Broadway, inizia la settima settimana della sua marcia incessabile per stabilirsi come il più grande successo finanziario apparso al Criterion durante i 35 anni della sua esistenza. Uno alla volta ha raggiunto ed ha sorpassato con massima facilità, tanto per ricette che per presenze, i "records" stabiliti dai suoi cosi illustri precedessori: "The Covered Wagon" (Il Carro Coperto), "The Ten Commandments" (I dieci Commandamenti) e "Wings (Ali). Gli speculatori di biglietti considerano questo capolavoro dello schermo al disopra pure dei successi legimiti dell'attuale teatro newyorkese. Al botteghino si vendono ancora sempre i posti otto settimane in anticipo. La Paramount sta producendo dei lavori per il mondo intero e non solo per il pubblico americano. Ciò è dimostrato colla "Parata d'Amore" inquantochè il protagonista è francese, Maurice Chevalier; il direttore tedesco, Ernst Lubitsch; l'autore ungherese, Ernest Vajda; il liricista inglese, Clifford Grey; il compositore americano, Victor Schertzinger; ed il librettista pure americano, Guy Bolton. Dovete accentuare questi fatti del carattere internazionale della pellicola quando ne fate la vostra pubblicità.



An impressionistic sketch by James Whale, famous English stage director, of the three London charwomen—Beryl Mercer, Daisy Belmore, Nora Cecil—who appear with Gary Cooper in "Seven Days' Leave," made by Richard Wallace.

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Poco tempo fà il Sig. Lasky ebbe occasione di dichiarare che le pellicole del "west" avrebbero fatto un ritorno spettacolare allo schermo. Ciò è stato comprovato dal film "The Virginian" presentato al pubblico di New York il 20 dicembre al teatro "Rialto." È il primo film tutto parlante girato all'aria aperta, e credo che la maniera più semplice di descriverlo è di chiamarlo il "Covered Wagon" dell--epoca sonora. Però nemmeno questa classificazione rende piena giustizia alle eccellenti qualità della pellicola, perchè anche come produzione silenziosa ne è superiore. Gary Cooper, Mary Brian, Richard Arlen e Walter Huston sono i protagonisteta di questo film cosi pieno di brivvidi e di azione che ci porta a dare un colpo d'occhio ai primi capitoli vividi e romantici della storia degli Stati Uniti.



This unique portrait in woodcut style of Hal Skelly as the lovable liar in "Men Are Like That" was executed by Vernon Morse, member of the Los Angeles art colony.

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La qualità vince di nuovo! Per soddisfare le domande insistenti degli esibitori e del pubblico, la Paramount esporrà, principiando col mese di febbraio, due versioni ogni settimana delle sue novità parlanti anzichè una sola, come ha fatto sino a tutt'ora. Per assicurare il ricevimento di novità da tutte le parti del mondo sono stati mandati nuovi rappresentanti e nuovo matteriale ai punti strategici degli Stati Uniti e dell' Estero.

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E finito! Il concorso della Legione Estera "Tutti per la Paramount" è arrivato ormai alla sua fine inevitabile. Troverete le posizioni attuali su un'altra pagina. Speriamo di pubblicare i risultati finali e d'annunziare i vincitori nel prossimo numero di febbraio. Un fatto però, che desideriamo accentuare, è che il concorso è terminato—è finito! Non c'è più nulla ora che potete fare. Sarebbe una perdita di tempo tenere dei "post-mortem" o di rimpiangere l'avvenuto. Il 1929 passato e non ritornerà mai più. Ora siamo nel 1930 e avete 365 giorni davanti a voi. Quest'anno avrete una nuova occasione di mostrare se siete effetivamente sufficentemente capaci di tener testa alle condizioni cambianti di questo pi nuovo e più grande mondo cinematografico.



"Skeets" Gallagher, Paramount comedian par excellence, is also a musician on a wholesale scale, judging from the above photograph. In fact, he's a one-man band! Anytime "Skeets" doesn't feel sociable, he can play all by himself!

Paramounteers in the "PURELY PERSONAL" News of the Month

"AUSSIE" PROMOTIONS!



W. Hurworth

According to an announcement that has just reached us from John W. Hicks, Jr., Managing Director of Australia, "Bill" Hurworth, former District Manager, has been promoted to the post of Special Sales Representative in charge of Victoria, Tasmania, South Australia and West Australia, succeeding W. R. Hoggan, resigned.



Fred Gawler

Fred Gawler, former Sydney Branch manager, replaces Mr. Hurworth as District Manager, and is, in turn, succeeded by W. E. Kirby, formerly Auckland Branch Manager. Harry Curry, salesman from Wellington, has been appointed Branch Manager of Auckland. Another promotion involves Reg Kelly, former exploitation representative, who succeeds Mel G. Lawton, as Publicity Manager in the Sydney Home Office.



Reg Kelly

To all of these gentlemen, who owe their promotions solely to their own hard work and merit, we extend the heartiest of congratulations.



57 YEARS YOUNG!

ON January 7, Adolph Zukor celebrated his fifty-seventh birthday.

On behalf of the entire Foreign Legion, *Paramount Around the World* congratulates Mr. Zukor, and wishes him many, many happy returns of the day.

From the eminence of his achievement as president of Paramount, Mr. Zukor can look back at a long and useful career, which began when he landed in New York forty-two years ago—a 15-year-old Hungarian immigrant.

Read the story of his colorful life in "The House That Shadows Built," and you will understand why we hail Mr. Zukor as the "Moses of the Movies!"

For, just as Moses saved the children of Israel by leading them out of Egypt, so did Adolph Zukor save the film industry by leading thousands of exhibitors and millions of people out of the shadows of mediocre pictures into the sunlight of Paramount!

PRIZE CONTESTANTS!



John C. Graham

It has been said that "the only sure things in this world are death and taxes," but it would take a miracle now to displace the Bulldog Division from their prize-winning first place in the Contest. The Bulldogs were early contenders in the field, and in spite of a last-minute increase in quota, voluntarily assumed, they have stubbornly maintained their lead. Mr. Graham, Managing Director, is deservedly proud of his "boys."



John W. Hicks, Jr.

Australia was in 16th place when the first set of Contest figures was published. They will finish in 2nd place—unless another miracle occurs. That advance from 16th to 2nd speaks eloquently of the stuff John Hicks' Blue Ribbon Bunch are made of. They are fighters, these "Aussies!" It's great to be the leader of such a gang, isn't it, Mr. Hicks?



Harry Novak

What a surprise package you handed us, Harry! And we are mighty glad you came through, because we happen to know that you've had some tough problems to solve in your territory. To start in 17th place and to finish up in 3rd, is quite a thrill!

APPRECIATION!

At the dawn of a new year, we wish to express our sincere appreciation to the gentlemen pictured below. Month in and month out, their cheerful service, generous cooperation and loyal teamwork lighten our editorial tasks and brighten the pages of this magazine!



Vincent Trotta

Brilliant manager of the art department, who knows how to combine showmanship with art to get the most effective results.



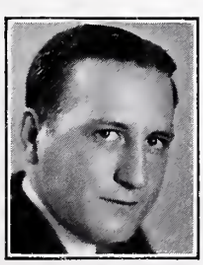
Lew Nathan

Photographer par excellence, whose pictorial craftsmanship is visible on every page of this publication.



Leon Bamberger

Sales promotion manager and able editor of "The New Show World"—ever-ready to lend a helping hand or "cut."



John Cicero

Assistant purchasing agent, who renders speedy and efficient service in supplying us with the many fine "cuts" that grace these pages.



Barney Hutchison

Publicity ace and editor of "Pepograms," from whose facile typewriter flows a steady stream of Paramount information.



Benj. H. Serkowich

Dynamic editor of "Publix Opinion," the "bible" of our theatre organization, whose merchandising ideas echo around the world.

Paramount's New Show World Hits

GREAT REPRESENTATION ON GAY WHITE WAY

PARAMOUNT continues to dominate Broadway!

Week after week, Paramount entertainment blankets the Gay White Way. And how New York enjoys those splendid New Show World hits that Mr. Lasky and his magnificent production department are turning out with astonishing regularity!

During the week of December 27, there were five Paramount pictures simultaneously showing on Broadway — "The Love Parade" at the Criterion; "The Virginian" at the Rialto; "The Mighty" at the Rivoli; "Pointed Heels" at the Paramount; and "Welcome Danger" at Loew's State. And during the entire month of January there will be at least four Paramount pictures running at the same time. That's representation, with a great big capital "R"!



"The Marriage Playground"

The Paramount Theatre, during December, played the following four pictures — each different in background, but all equal in entertainment value.

"Half Way to Heaven," starring Charles "Buddy" Rogers. Never has more natural acting been seen on the screen than is offered in this film by Rogers, Jean Arthur,



"Pointed Heels"



"Half Way to Heaven"

Paul Lukas and others. The story revolves around an acrobatic troupe with a travelling circus, and there's a world of suspense in the climactic scenes; also an exciting fight between Rogers and Lukas.

"The Marriage Playground" features an adult cast headed by Mary Brian and Fredric March, but the truth of the matter is that the children in the picture — and there are five or six of them — just run away with the acting honors. Story is based on Edith Wharton's novel, "The Children," and has a society background with lots of "class."



"The Kibitzer"

"The Kibitzer," with Harry Green, Mary Brian and Neil Hamilton. Just a laugh riot in which Green covers himself with glory. You should have heard the applause of the Paramount audiences! And the exploitation possibilities of the title! 'Nuff said!

"Pointed Heels," back stage story, technicolor scenes, William Powell's suavity, Fay Wray's charm; Helen Kane's boop-a-doop singing; "Skeets" Gallagher's comedy—altogether they spell 100 per cent entertainment! No wonder it broke the Paramount Theatre's house record, and established a new high for receipts and attendance for the week including New Year's!

"THE LOVE PARADE" IS OUTSTANDING DRAW

AS 1930 dawns on the Broadway horizon, it sees "The Love Parade" marching steadily and triumphantly across the Criterion screen in its seventh capacity-plus week. The greatest motion picture Paramount or any other company has thus far produced is fulfilling every promise glowingly made on its behalf.

"Variety," which, as you know, doesn't hesitate to call a spade a spade, hails it as "easily No. 1 of the $2 talkers." It is the outstanding draw on Broadway. The box office proves it. The combination of the sparkling Chevalier personality, the perfect direction of Lubitsch, the charm and golden voice



"Congratulations!"

of Jeanette MacDonald and the lilting melodies — you hear them everywhere, on the street, in hotels, over the radio—is positively irresistible.

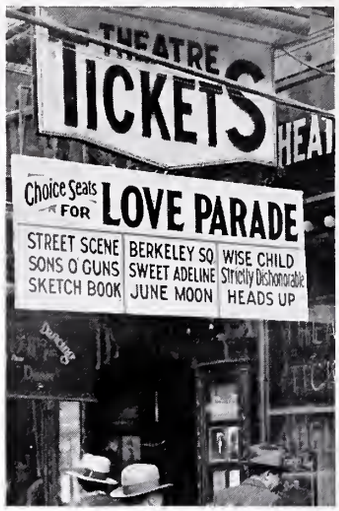
And speaking of Chevalier and Lubitsch, they have been deluged with wires and letters of congratulation from all over the world. The fame of "The Love Parade" has already penetrated the most inaccessible corners of the globe.

The picture is also playing at the St. Francis Theatre in San Francisco. And it's the same story there too—S.R.O. all the time.

In New York, where the world's



Saturday Evening Post Ad.



Ticket Speculator's Sign

best dramatic and musical stage productions are offered to an amusement-hungry public, the resounding success of "The Love Parade" has created an unheard of situation among ticket agencies. The demand for seats for this Paramount masterpiece has been so great that the agencies are vieing with one another in loading up with as many seats for the picture as they can lay their hands on. And, as you can see from the photo on this page, for the first time in history, the agencies are headlining a motion picture above the legitimate stage hits. Popular demand compelled them to do this!

Paramount executives believe in practicing what they preach. In other words, the full strength of



Criterion Theatre Front

our national advertising is being used to broadcast the superlative merits of the production. The Saturday Evening Post ad, reproduced here, was in color and admirably emphasized the supreme entertainment features of "The Love Parade."

The picture could easily run a year at the Criterion, but the theatre is needed for other tremendous Paramount hits, such as the all-color "Vagabond King" and the all-star revue "Paramount on Parade." The chances are it will remain until the middle of February and then be releasecd generally.

Are Making Broadway History

"THE MIGHTY" IS BOX OFFICE KNOCKOUT; WRECKS RIVOLI'S HOUSE RECORD

SEVERAL months ago — in the October issue, to be exact — we carried Mr. Kent's comment on "The Mighty." "This is a real knockout production," he emphasized, "one of the biggest Paramount has ever given you to sell; and I want you to see to it that it gets long runs and maximum playing time everywhere. As a matter of fact, I expect this picture will take in more money than any previous Bancroft production ever released by us."

This, you understand, was Mr. Kent's personal opinion, based on a preview of the picture. Its box office career was still problematical, since it hadn't been released at the time.

Well, it looks as if Mr. Kent is in a fair way to establish himself as something of a prophet. "The Mighty" opened at the Rivoli Theatre on Broadway on December 28, broke the house record the first week by a tremendous margin and did capacity business at the extra midnight shows. No question, but that this is not only the mightiest of all Bancroft entertainments, but one of the greatest Paramount has ever made.

Screen "The Mighty" as soon as you get hold of a print, so that you can judge for yourself the unusual story, the broad sweep of its thrilling dramatic action, the wonderful work of the star and the great supporting cast, and the magnificent direction by John Cromwell.

Picturegoers are always anxious to see "something different," and this, gentlemen, is it. Because it is so unlike any other talking picture to date, and still has all the qualities enumerated above, is why Mr. Kent expects "The Mighty" to be a mighty money-maker.





"THE VIRGINIAN" REVIVES 'WESTERNS'; HAILED AS 2ND "COVERED WAGON"

MR. LASKY'S recent declaration that westerns would stage a spectacular comeback is borne out with the release of "The Virginian," the first all-talking, all-outdoors film, which made its debut at the Rialto Theatre on December 20.

The simplest way to describe "The Virginian" is to call it "The Covered Wagon" of the sound era. But that isn't doing the picture full justice. For it would have been bigger than "The Covered Wagon" even as a silent production. It is an action-thriller, which recreates a vivid and romantic chapter in early American history.

The success of "The Virginian" has stampeded all the other producers into announcing immediate plans to make westerns. Mr. Lasky, having foreseen a revival of interest in outdoor pictures, has already put two more westerns in production—"The Texan" and "The Border Legion."

Because it accurately though humorously describes the picture, we reprint the following rhymed review of "The Virginian," which appeared in the Home Office publication, "Pep-o-grams":

"You want our opinion upon 'The Virginian'? We'll tell you, and how! It's a positive 'wow.' In the cities and 'sticks,' you'll see how it clicks. It's got humor and sobs — great food for the mobs. The acting that's in it! A good punch every minute!

"There's Cooper the hero, we're telling you, kirro, that boy's talking voice will make females rejoice from Canton, Ohio, to Cape Cod and Cairo! There's Huston, the villain, an actor so thrillin,' he kept us a-shiver from jaw-bone to liver!

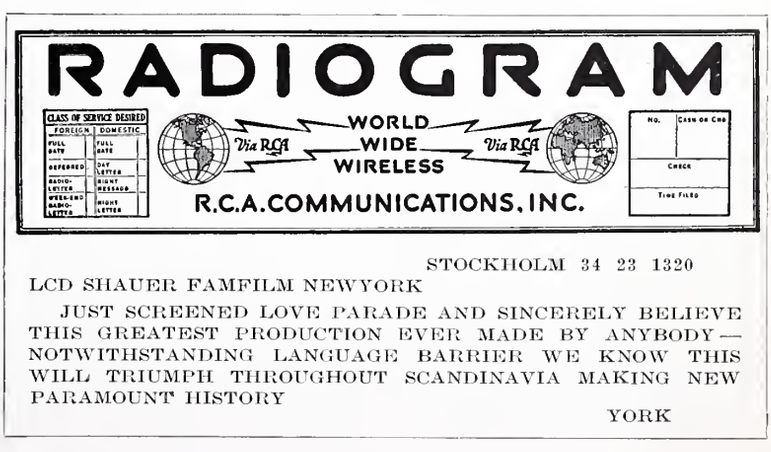
"There's more we could tell you, but sufferin' Nell! You better go hear it. And try an' get near it! The best seat we got, bo, was labelled S.R.O."

"THE LOVE PARADE" FOLDER!

YOU can start your advance campaign on "The Love Parade" right now!

O. R. Geyer, manager of the foreign advertising and publicity department, is sending out a folder on "The Love Parade" to every office. Each folder contains a wealth of advertising, publicity and exploitation ammunition on the picture—press sheet, reviews, sample ad sales material, selected stills, reproductions of tradepaper ads, national advertising ads, souvenir booklet — in fact everything you could possibly wish for to help you publicize the picture properly.

By the way, you don't have to take our word about "The Love Parade." Read what Carl P. York, general manager for Scandinavia, thinks about it in the adjoining wire.



STOCKHOLM 34 23 1320

LCD SHAUER FAMFILM NEWYORK

JUST SCREENED LOVE PARADE AND SINCERELY BELIEVE THIS GREATEST PRODUCTION EVER MADE BY ANYBODY — NOTWITHSTANDING LANGUAGE BARRIER WE KNOW THIS WILL TRIUMPH THROUGHOUT SCANDINAVIA MAKING NEW PARAMOUNT HISTORY

YORK



SMILE OF SUCCESS!

From a small part in Clara How's silent feature "The Fleet's In," Jack Oakie has progressed, until he is now rated one of the leading comedians of the talkiug screeu!

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Bij het ter perse gaan van dit nummer, trekt 'De Liefdes Parade' voor de zevende achtereenvolgende week een onophoudelijken stroom bezoekers naar het Criterion Theater, in New York.

Een voor een, worden de record recettes van vorige beroemde films, zooals 'De Huifkar,' 'De Tien Geboden' en 'Vleugels' door de Liefdes Parade met gemak op den achtergrond gesteld. Theaterbureaux en speculanten maken meer werk van de reclame van De Liefdes Parade, dan van eenig ander in New York gaand tooneelstuk. De verkoop van plaatsen geschiedt nog steeds acht weken van te voren. Dat Paramount films vervaardigt voor de geheele wereld en niet alleen voor het Amerikaansche publiek, wordt ten duidelijkste bewezen door De Liefdes Parade: een Franschman, Maurice Chevalier speelt de hoofdrol; een Duitscher Ernst Lubitsch was belast met de regie; de tekst is geschreven door een Hongaar, Ernst Vajda; een Engelsche dichter, Clifford Grey en een Amerikaansche componist, Victor Schertzinger zorgden voor het muzikale gedeelte en het libretto is van de hand van een Amerikaan, Guy Bolton, genaamd.

Brengt het internationale karakter der film uit in al uw advertenties en reclame.



LIL'S GONE NATIVE!

Someone must have told Lillian Roth that her next picture would be a serial, judging from the shredded wheat costume she's wearing. Hawaii, Lil? You're looking well!

G-E-M-E-N-G-D N-I-E-W-S

Het is afgeloopen! Het 'Allen voor Paramount' concours van 1929 der Buitenlandsche Afdeeling is aan zijn onvermijdelijk einde gekomen. Ge zult de jongste percentages elders in dit nummer vinden. De eindstand en aankondiging der winners, hopen wij in het Februari nummer te kunnen opnemen. Doch wij wenschen er den nadruk op te leggen, dat het concours ten einde is. Het is gedaan. Niemand onder u kan er verandering in brengen. Het heeft geen zin de afgeloopen gebeurtenissen te herkauwen. Het jaar 1929 is heen en als dit nummer u bereikt, reeds ver achter u. Het jaar 1930 heeft dan reeds een aanvang genomen, **met 365 dagen,** waarin ge van de in vorige jaren geleerde lessen kunt profiteeren.

En in 1930 wordt ge in de gelegenheid gesteld te toonen, of ge al of niet berekend zijt op de veranderingen welke de producties der 'New and greater Show World' met zich meebrengen.



A NEW YEAR'S CARROLL!

At any rate, Nancy is ringing out the old year and ringing in the new. 1930 has all the earmarks of a Happy New Year for Nancy because she is going to make her debut as a Paramount star during the next twelve months. Her initial vehicle is "Dangerous Paradise," originally titled "Flesh of Eve," based on the famous Conrad story, "Victory."

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De onlangs door den Heer Lasky afgelegde verklaring, dat de 'Westersche Film' in eere hersteld zou worden en met aplomb een zegetocht op het witte scherm zou beginnen, werd bewaarheid door de distributie van 'De Virginier,' de eerste algeheele spreekfilm in de open lucht vervaardigd. Deze film begon op 20 December te draaien, in het Rialto Theater, te New York. De eenvoudigste beschrijving van den aard van de 'Virginier' is te zeggen, dat het een 'Huifkar' met klank is. Doch zulk een korte beschrijving laat de film geen recht wedervaren, want zelfs als 'stille film' zou de 'Virginier' De Huifkar overvleugelen. In deze spannende film spelen Gary Cooper, Mary Brian, Richard Arlen en Walter Huston. Het is een verhaal, een episode, uit het begin der Amerikaansche geschiedenis.

Op 7 Jan. a. s. wordt de Heer Adolph Zukor 57 jaar. Thans aan het toppunt zijner carriere kan de Heer Zukor met voldoening terugblikken op hetgeen hij in de filmwereld heeft bereikt, sedert zijn immigratie in de Ver. Staten, 42 jaar geleden. Hij was toen nog een dreumes van 15 jaar, een Hongaarsche jongen, die geen woord Engelsch verstond, noch sprak, wiens kapitaal van veertig dollars in de voering van zijn jas genaaid was. Als ge zijn schilderachtige biographie naleest, getiteld 'The House that Shadows Built' (Het Huis door Schaduwen Gebouwd), zult ge beter begrijpen, hoe het komt, dat wij den Heer Zukor de Mozes der Films noemen.

Het is een treffende gelijkenis! Want evenals Mozes, die de kinderen Israels vanuit Egypte naar het Beloofde Land leidde, heeft de Heer Adolph Zukor duizenden exploitanten en millionenen menschen uit de Schaduwen der middelmatige films in het volle zonnelicht van Paramount Producties geleid.

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Het electriseerende bericht van Commander Byrd's geslaagde vlucht naar de Zuidpool geeft veel reden tot vreugde onder Paramount legionnaires, want de twee operateurs van Paramount, die de Zuidpoolexpeditie meemaken, zullen de eersten zijn, die de eenige films meebrengen ooit vervaardigd van 'den bodem der aarde.'

Byrd heeft de Paramount Directie per radio geadviseerd van een door hem ontdekte berg nabij de Zuidpool "Paramount" berg genoemd is. De naam Paramount berg zal voortaan op alle atlassen der wereld staan en bijdragen tot het verhoogen en verspreiden van het prestige der Paramount Films.

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Een der schoonste huldeblijken, welke Paramounters in den vreemde ooit ten deel gevallen is, was vervat in een desbetreffende verklaring van den Heer B. P. Schulberg, algemeen directeur der Paramount ateliers, te Hollywood, die onlangs van een langdurige vacantiereis in Europa terugkeerde. De Heer Schulberg kreeg op zijn reis gelegenheid kennis te maken met een groot aantal buitenlandsche Paramounters, waardoor hij hun ijver des te meer kon appreciëeren. Hij liet zich daarover uit in de volgende bewoording: "Het vervult mij met trots deel uit te maken van de Paramount organisatie. De krachtige leiding waarover Paramount in elk Europeesch land beschikt, brengt het schitterende gehalte en inzicht der buitenlandsche Paramounters naar voren. Die menschen vechten en sterven desnoods voor Paramount. Men krijgt daar het gevoel van trouw en eensgezindheid achter het handelsmerk van Paramount. Elke Paramounter verricht daar een taak, waar inspiratie, kracht en flink optreden van uitstraalt. Hij weet, hoe hij zijn taak moet aanpakken en het woord Paramount is zijn en Alpha en Omega.



A BOW FOR HOLLAND!

Looks as though Clara's in Dutch —costume! Mighty becoming, if you ask us. And even if you don't ask us, we will tell you Clara has "It" no matter what she wears!

* * * * *

Wederom wint Paramount met kwaliteit! Gevolg gevend aan de algemeene vraag van de zijde van het publiek, zoowel als van exploitanten, naar meer klanknieuws films, zal de Paramount Klank Nieuwsrol vanaf 26 Febr. a. s. in twee halfwekelijksche edities verschijnen, in plaats van een wekelijksche editie, die op het oogenblik in omloop gebracht wordt. Een extra contingent filmmenschen en toestellen wordt thans op de belangrijkste plaatsen in de Ver. Staten en in den vreemde gestationneerd, waardoor Paramount het best ingelichte en vlugst werkende Filmnieuwsbureau krijgt.

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Ofschoon de radio distributie van Paramount eerst op 21 September jl. een aanvang nam, is het Paramount Zaterdagavond uur reeds de clou van de wekelijksche programma's. Duizenden brieven van luisteraars bevestigen dit en een onlangs gehouden enquete bevestigt de populariteit van het Paramount radio nurtje. Nagenoeg alle stations, die het programma in Amerika uitzenden, bleken van oordeel, dat Paramount het beste programma van de radiowereld heeft, zoodat onze leuze in dezen zin veranderd kan worden tot 'Als het een Paramount radioprogramma is, is het het beste radio programma in de lucht.'



NOT SO DUMB!

Perhaps Fido has a method in being the dunce of the class at the Hollywood Dog Training School, for he certainly is getting a lot of personal attention from Kay Francis.

PARAMOUNT-PUBLIX ON THE AIR
COLUMBIA BROADCASTING SYSTEM

INTERNATIONAL SALUTE GREETS NEW YEAR

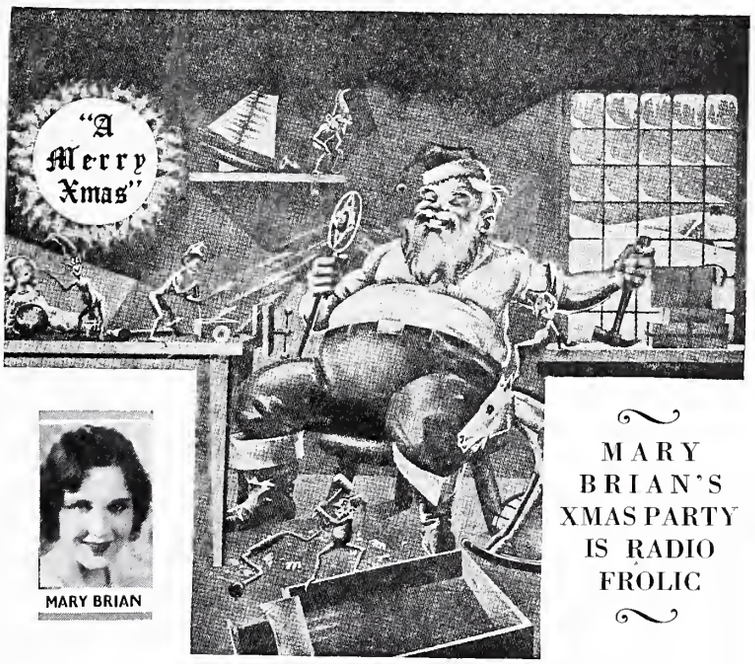
Spectacular Paramount Program Radioed from London, Paris, Hollywood, Chicago, New York

AN international salute to the new year, picked up from five different points of the globe —Paris, London, New York, Chicago and Hollywood — was the highspot of the regular Paramount-Publix radio hour broadcast on December 28.

This was one of the most extensive hook-ups ever attempted, and though atmospheric conditions were not of the best, the feat was carried through with gratifying success. John S. Carlile was the announcer.

A surprise feature of the New York entertainment was the reading of a message from Paramount's cameramen with the Byrd Antarctic Expedtion — Rucker and Vanderveer.

In Paris, Sascha Guitry, well known playwright and actor, and his wife, Yvonne Printemps, the actress, extended New Year's greetings to the radio audience from the Paramount Theatre. Then Stanley Lupino was heard from the Plaza Theatre in London. From Hollywood, Neil Hamilton, James Hall and Mary Brian entertained listeners-in, and at Chicago the Kelly sisters and Lynch added their quota of fun from the Tivoli Theatre.



MARY BRIAN

MARY BRIAN'S XMAS PARTY IS RADIO FROLIC

The above cartoon appeared in the "New York Evening World."

A RADIO broadcast of a Christmas party held at the home of Mary Brian was an outstanding feature of the regular weekly Paramount-Publix air entertainment on December 21. Listeners-in got a great thrill hearing almost a dozen of their favorite Paramount players doing their stuff in front of a microphone in Hollywood.

With Mary Brian acting as the charming hostess and "Skeets" Gallagher bearing his role of Master of Ceremonies with delightful informality and nonehalance, the party was just one joyous frolic from beginning to end.

Among the guests were Clive Brook and Fredrie March, who portrayed a scene from Diekens' "Christmas Carol"; Jack Oakie, who sang a song in his inimitable style; Lillian Roth, who teamed with "Skeets" in rendering one of "The Love Parade" song hits; Little Mitzi Green, who gave a remarkable impersonation of Charles Mack reciting "'Twas the Night Before Christmas"; Stanley Smith, who sang "Sweeter Than Sweet" from "Sweetie"; and William Austin, who maintained his "silly ass" character in reading some foolish Christmas cards.

PARAMOUNT RADIO HOUR IS OUTSTANDING ONE

Survey Reveals Popularity of Our Air Entertainment; Has Huge Estimated Audience

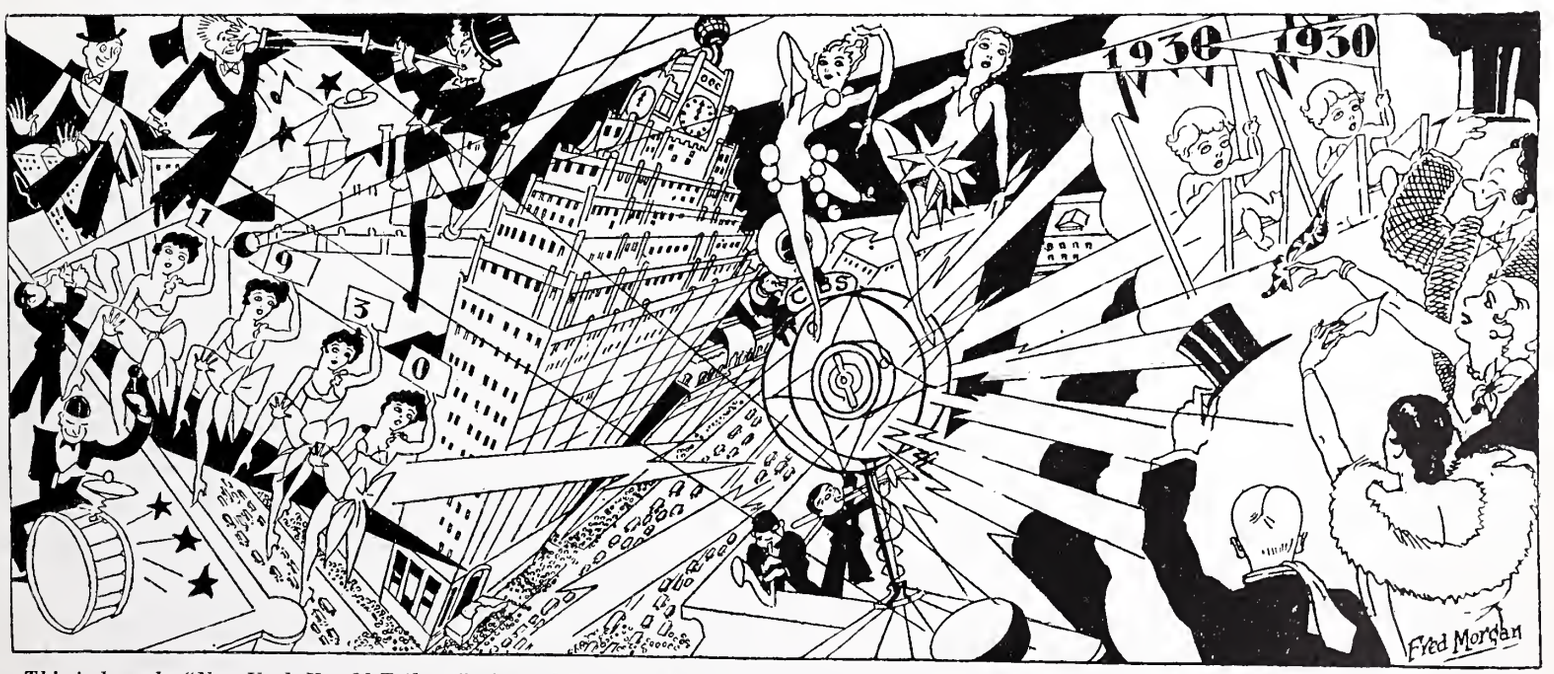
IF you have read the accounts on this page of Paramount's Christmas and New Year's broadcasts, it will not surprise you to learn that the Paramount-Publix weekly hour is considered among the best on the air.

This has definitely been determined by a survey made by Charles E. McCarthy, Paramount's Director of Public Relations.

To get as complete an idea as possible of the public reaction nationally to our hour, a letter of inquiry was sent to the owners of the fifty odd stations, that take the Paramount-Publix broadcast from the Columbia Broadcasting System, asking them for a frank expression of opinion about the hour. They were also requested to state what reaction from listeners they had experienced in their respective communities.

The replies were unanimous in declaring that our programs were among the finest broadcast.

So that our proud slogan as regards radio could easily be, "If it's a Paramount broadcast, it's the best entertainment over the air."



This is how the "New York Herald Tribune" pictured Paramount's international radio salute to the new year over the Columbia Broadcasting System.

Behind the Screen in



Gary Cooper's next starring vehicle, following the completion of "Seven Days' Leave" (formerly called "Medals"), will be an original story by Keene Thompson laid in the South during the Civil War. In this picture, which will bear the title "Only the Brave," Cooper will have the part of captain in the Union Army acting as a spy. Mary Brian will play opposite him in the role of a daughter of the Confederacy. E. H. Calvert, Phillips Holmes, Morgan Farley, Elda Voelkel, James Neill and William Le Maire make up the supporting cast. Frank Tuttle will direct the picture, which has been adapted by Agnes Brand Leahy. Edward E. Paramore, Jr., wrote the dialogue.

Jeanette MacDonald turns from the royal roles she played in "The Love Parade" and "The Vagabond King" to portray a modern American girl in her next talking and singing picture, "Let's Go Native." James Hall is her leading man and Leo McCarey the director. The story is by George Marion, Jr., and Percy Heath, with music by Richard Whiting.



Charles "Buddy" Rogers has a notable supporting cast in "Young Eagels" now in production under the direction of William Wellman. Jean Arthur, Paul Lukas, Stuart Erwin, Frank Ross, George Irving, Freeman Wood, Gordon De Main, Jack Luden and Stanley Blystone are the principal players. Rogers plays a war-time lieutenant of aviation in the picture. Following "Young Eagels" Rogers will star in "Safety in Numbers," which will be directed by Victor Schertzinger. Sharon Lynn will be his leading woman in this picture.

EDMUND GOULDING SIGNED TO DO CARROLL FILM

EDMUND GOULDING, author and director of Gloria Swanson's talking picture "The Trespasser," has been signed to a long term contract as a director by Paramount.

His first assignment will be the preparation and direction of his original story, "The Devil's Sunday," which will star Nancy Carroll. Goulding is the author of "The Broadway Melody" and he wrote the stage play "Dancing Mothers," which was a Broadway success.

"The acquisition of Goulding by our organization gives Paramount another of the screen's leading directors and writers," said Mr. Schulberg in making the announcement. "Long recognized as a noteworthy film maker, Goulding, through his experience as a silent picture director and then as a director of sound features, stands out as a valuable asset."



Helen Kane will be featured in "Dangerous Nan McGrew," an all-talking and singing picture to be filmed at the Long Island studio. Mal. St. Clair will direct and B. P. Fineman will supervise the production in his capacity of associate producer. Stuart Erwin, recently signed to a long-term contract, will appear opposite the "boop-boop-a-doop" comedienne. "Dangerous Nan McGrew" was written by Charles Beahan and Garrett Fort. Jack MacGowan and Paul Gerard Smith will do the adaptation and dialogue.

NEW STORIES!

Paramount has just bought the screen talking rights to "Blow the Man Down," novel by Thomas Broadhurst, playwright, novelist and theatrical manager.

"Business Is Pleasure," a short story by Elsie Janis and Gene Markey is another recent purchase by Paramount.

The production department has in preparation two big western specials, "The Texan," with Gary Cooper, and "The Border Legion" with Richard Arlen, Fay Wray, Fred Kohler and others.



Clive Brook is now to be co-starred with Evelyn Brent in the latter's next talking vehicle, which is definitely titled, "Slightly Scarlet." Hitherto Brook has been featured in talkers. Fred Kohler, Paul Lukas, Helen Ware, Henry Wadsworth, Virginia Bruce and Christiane Yves are prominent in support. Louis Gasnier and Edwin Knopf will co-direct the production, which is an adaptation of Harry James Smith's play, "Blackbirds."

Gilda Gray has completed her first talking picture at the Paramount Long Island studio. It is a two-reel all-sound production, entitled "He Was Her Man," based on the famous song, "Frankie and Johnny." Dudley Murphy wrote and directed the film.

Harry Green will have a prominent part in "Marco Himself," the all-dialogue version of Octavus Roy Cohen's magazine story of the same name. As previously announced, Jack Oakie and "Skeets" Gallagher will portray the featured comedy roles in the picture.



William Powell will have a notable array of talent in his next starring vehicle, "The Benson Murder Case," in which he again portrays Philo Vance, dilettante detective, created by the famous author, S. S. Van Dine. Clive Brook, Fay Wray, Jean Arthur, Louis John Bartels and Neil Hamilton are among the players appearing in this mystery thriller, which Louis Gasnier will direct.

HOLLYWOOD STUDIOS WILL BE ENLARGED IN 1930

AN expansion program involving the erection of several new sound stages and buildings and the enlargement of others on the 26-acre Paramount studio property in Hollywood has been announced by B. P. Schulberg, general manager of West Coast production, to take care of Paramount's contemplated output of product for the first half of 1930.

The first project, necessitated by the increasing demand for talking pictures, will be the construction of a four-story administration building in which will be located the executive personnel of the studio.

Reconstruction of at least two more of the old silent picture stages, which will give the studio twelve fully equipped and modern soundproof stages, is also part of the program, as is the addition of projection rooms, a new assembly shop, an enlarged electrical building and a larger transportation department.



Zelma O'Neal will head the cast of players which Schwab & Mandel, Broadway musical comedy impresarios, will assemble for the screen production of "Follow Thru," the first of the musical films which they will produce for Paramount at our Hollywood studios.

Stanley Smith, leading man of "Sweetie," will again appear with Nancy Carroll in her new musical film, "Come Out of the Kitchen." Smith replaces Regis Toomey, originally picked for the role of leading man. The screen play was written by Herman J. Mankiewicz, with lyrics by Sam Coslow. Musical numbers were composed by W. Frank Harling. Wesley Ruggles is the director.

COSTUME PICTURES!

I anticipate that costume period plays will be popular. The addition of sound, verse and dialogue will make them more interesting than ever before. Color, which has now progressed so far that eye-strain and blurring have been eliminated, will prove of great benefit to costume plays. The current taste for biographical literature may result in carefully prepared pictures of that type.—*Jesse L. Lasky.*

Paramount Studios



LAUDER AND FUNNIER!
What happens when a Scotch comedian meets a Hebrew comic? They exchange jokes, of course, as the above meeting between Sir Harry Lauder and Harry Green clearly indicates. Sir Harry was a recent visitor at the Paramount studios in Hollywood.

BANCROFT TO APPEAR IN "THE SPOILERS" FILM

Paramount has consummated the first important film deal of 1930 by acquiring the talking picture rights to "The Spoilers," Rex Beach's celebrated story of Alaska, which will be produced on a lavish scale, with George Bancroft as the star, and under the guiding hand of Edwin Carewe.

It is planned as one of the three most important productions on the Paramount schedule for the coming year, according to the announcement made by B. P. Schulberg, general manager of West Coast production.

Schulberg pointed out that this dramatic picture will offer to Bancroft the most ambitious role of a career that has already made him one of the most popular figures on the screen. This production will be the third to be made of "The Spoilers" and the first with dialogue and sound.



QUEEN FOR A YEAR!
Christiane Yves, right, shows Evelyn Brent the parchment which proclaimed her Queen of the Parisian Latin Quarter for 1926. Mademoiselle Yves appears in "Slightly Scarlet," in which Miss Brent and Clive Brook are co-starring.

SCHULBERG LAUDS FOREIGN LEGION'S MANPOWER AFTER EXTENDED TRIP IN EUROPE

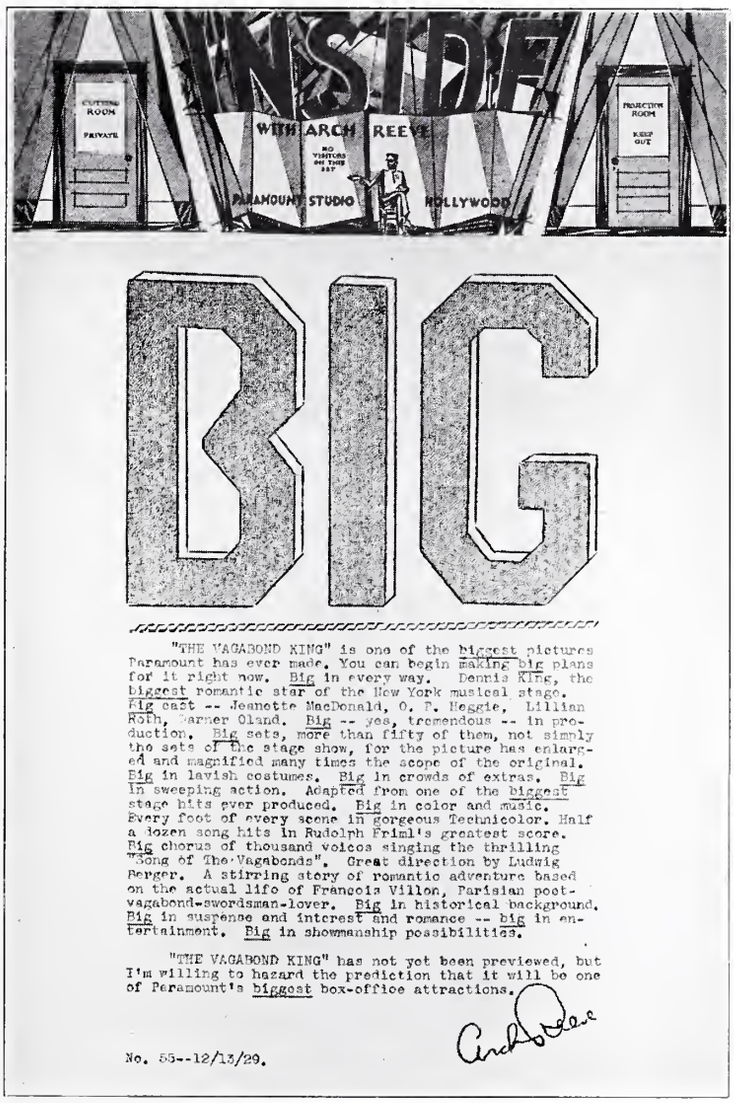
One of the finest tributes ever paid to the manpower in Paramount's Foreign Legion is contained in a statement issued by B. P. Schulberg, general manager of West Coast productions for Paramount, who has just returned to Hollywood from an extended vacation trip in Europe.



Mr. Schulberg had an opportunity to meet many of the foreign legionnaires and get a closeup view of their go-getting aggressiveness and efficiency.

In his statement to members of his executive staff, Mr. Schulberg said in part:

"It gives me a feeling of pride that I am a part of Paramount. The manpower of our company in every country of Europe is of a great calibre and a great mentality. Those men would fight and die for Paramount. There is loyalty behind that trademark of ours. Each man is an executive, a big man, a real man. He knows how to handle situations, and 'Paramount' is bred into him."



"INSIDE" INFORMATION ON "THE VAGABOND KING"

Arch Reeve's latest "inside" bulletin direct from the studio gives the "lowdown" on the Paramount production that is destined to make film history during 1930. Arch, who is director of publicity in our Hollywood studios, has the reputation of being a shrewd judge of picture values, and when he tells you that "The Vagabond King" is one of the BIGGEST attractions in the history of show business, you can bank on that 100 percent!

Additional "inside" information reaches us from our Theatre Department and has to do with the initial release of this tremendous roadshow. It is the present intention to hold the world premiere of "The Vagabond King" at the Criterion Theatre in New York on February 11.



CONSUL AND COMEDIAN!
When Digby A. Willson, United States Consul to Bristol, England, visited the Paramount studios, he discovered that he and Harry Green had much in common. Green, as a stage actor, had visited many of the cities in which Willson had been stationed during fourteen years in the diplomatic service.

SCREEN PLAYERS CALLED UNOFFICIAL DIPLOMATS

American screen players should be honorary members of the United States diplomatic service.

This is the opinion of Digby A. Willson, pictured above.

"Only we Americans abroad can appreciate the power of the motion picture in cementing the good relations between ours and foreign countries," he told Harry Green.

"It is a well known fact that the life and customs of Americans are better known by foreigners than those of any other nation, because of the widespread release of our pictures. Correct depiction of Europeans also has done much for this country. The Englishman, for instance, authentically reproduced in an American picture, leaves the London theatre thinking that his brothers across the sea really understand him. That feeling of good will is priceless."



REEL ROYALTY!
Dennis King and Jeanette MacDonald look every inch the king and queen they portray so superlatively well in Paramount's all-talking, all-singing, all-COLOR production of "The Vagabond King."



MEXICAN NOTABLES VISIT STUDIOS!

Distinguished visitors from Mexico were recently entertained at Paramount's Hollywood studios. The group (left to right) includes Ernesto A. Romero, Richard Arlen, E. Paniagua-Bavelo, R. Jiminez Castro. Front: Senorita Lupita Tovar, Senora Castro, daughter of the Mexican president; Senorita Esperanza Gil, and Senora Davila.

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La reciente declaración de Mr. Lasky acerca del agrado del público por películas del Oeste, con sonido, está basada en el éxito obtenido por "El Virginiano," estrenada recientemente en el Rialto con éxito sin precedente. Esta obra es de carácter "Western", impresionada al aire libre y con sonido sincronizado. La mejor manera de describir esta película es diciendo que "El Virginiano" es en la época del sonido lo que "La caravana del Oregón" fué como película muda, expresión que no alcanza a hacerle gran justicia, pues "El Virginiano" sería mejor que "La caravana del Oregón" aun sin sonido. Gary Cooper, Mary Brian, Richard Arlen y Walter Houston interpretan los papeles más importantes en esta obra, que es una de las páginas más brillantes de la historia de América y una honra para la cinematografía moderna.

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B. P. Schulberg, editor asociado de la Paramount en el estudio de Hollywood, acaba de recibir una prueba más del entusiasmo que reina en las filas de la Paramount, durante el largo viaje que ha realizado por distintos países de Europa. "Jamás — declaró Mr. Schulberg—he podido imaginarme que el espíritu de una empresa comercial pudiera unir tan estrechamente a personas de diferentes nacionalidades como lo ha hecho la Paramount. En los países que he recorrido he visto la misma decisión inquebrantable en todos los paramountistas de hacer de la Paramount un ideal y luchar por él con todas las fuerzas y a toda capacidad. Cada hombre y cada mujer que he visto son un poder ejecutivo, con iniciativa y con inteligencia. Cada uno de ellos ha hecho de la Paramount una parte integrante de su vida. Hoy, más que nunca, me enorgullezco de ser uno de los colaboradores de una empresa que sabe unir de tal forma a todos sus colaboradores."

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El 7 de enero cumplirá Adolph Zukor 57 años de edad. Desde la preeminencia de su puesto como presidente de la Paramount, Mr. Zukor puede sentirse satisfecho al echar una mirada retrospectiva al pasado y ver el fruto de su esfuerzo. Llegado a Nueva York hace 42 años, joven de quince, sin conocer una palabra de inglés y por todo capital cuarenta dólares cosidos entre el forro de su chaleco, hoy es uno de los potentados del país de los millonarios y uno de los genios de la industria cinematográfica. Lea los eventos más importantes de la carrera de nuestro presidente en el "Mensajero", de enero. Por ellos comprenderá la razón de que se llame a Mr. Zukor el Moisés del cine, parangón este muy fiel a la realidad, ya que Moisés salvó a los hijos de Israel conduciéndolos a través del desierto, y Mr. Zukor salvó al cine de una segura bancarrota, despertando en los empresarios y el público el gusto por buenas películas, y dando prestigio a la pantalla al llevar a ella las obras maestras del cerebro humano.

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La sensacional noticia de que el comandante Byrd ha terminado con éxito el vuelo de circunnavegación alrededor del Polo Sur ha causado inmensa satisfacción entre los paramountistas del mundo entero. Como resultado de esta hazaña, la Paramount, por medio de los dos "cameramen" que tiene con la expedición Byrd, obtendrá la primer y única película impresionada en las heladas regiones antárticas. El comandante Byrd ha comunicado a la oficina central que ha puesto el nombre "Paramount" a una de las montañas más altas que descubrió en su reciente vuelo. La montaña Paramount será, desde ahora, mencionada en todos los mapas, dando así prestigio a todas las producciones de nuestra Empresa.

N-O-T-I-C-I-A-S D-E A-C-T-U-A-L-I-D-A-D

"Ya hemos llegado al fin."

Sí, querido lector, la campaña de 1929 ha llegado a su inevitable fin. En otra página de esta publicación damos los detalles de la posición que ocupa cada territorio. Ya no es posible cambiar los resultados. Poco adelantará ahora con pensar lo que se "pudo hacer." Ahora ya no se puede hacer nada respecto a la campaña de 1929. Los números hablan por sí solos, y solamente tienen una palabra. El triunfo es para el más esforzado, y que "con su pan se lo coma," como diría Sancho. Ahora tenemos ante nosotros, tiene ante usted, el año y la campaña de 1930. Son 365 días por delante. Durante cada uno de ellos puede dar un paso de avance para ganarse el premio, de la misma manera que los que lo ganaron en 1929 hicieron. Si no está preparado, prepárese. El cine es un continuo caminar, un progreso indetenible que es necesario saber adaptar a los gustos del público. Para poder realizar esta obra se necesitan personas que sepan adaptarse también a las necesidades de la industria. ¿Se ha adaptado usted? De ser así, mire adelante y trabaje con entusiasmo. 1930 puede darle el galardón que dió a otros en 1929.

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El éxito corona siempre los esfuerzos bien dirigidos y las obras que tienen mérito. Así, respondiendo a la demanda de los exhibidores y el público, la revista "Sucesos Mundiales Paramount" tendrá dos ediciones semanales a partir del 26 de febrero. Con tal fin, ya se ha enviado personal con material adecuado a distintas partes estratégicas de Estados Unidos y otros países para organizar un servicio eficaz que haga de "Sucesos Mundiales Paramount" la mejor revista en su clase.

Al entrar en prensa esta revista, "El desfile del amor" comienza su séptima semana de **llenos completos** en el teatro Criterion. En los 35 años de existencia del Criterion jamás película alguna ha obtenido el éxito que la nueva creación de Chevalier. Uno a uno, todos los records de taquilla han sido sobrepasados, aun los establecidos por "La caravana del Oregón", "Los diez mandamientos" y "Alas." Los especuladores de entradas están haciendo su agosto, y la taquilla sigue cerrada, estando vendidas todas las entradas con ocho semanas de anticipación. Que la Paramount filma películas adecuadas al gusto del público de distintas nacionalidades lo prueba el hecho de que en "El desfile del amor" han tomado parte artistas de muy variados países, tales como: un francés, Maurice Chevalier; un director alemán, Ernest Lubitsch; un lírico inglés, Clifford Grey; un autor austriaco, Ernest Vajda; un compositor americano, Victor Schertzinger. Haga hincapié en el material de anuncio acerca del carácter eminentemente cosmopolita de esta película. No es una obra adecuada al público americano solamente. "El desfile del amor" es una película internacional, adaptada al gusto de todos los públicos.

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Aunque la "Hora Paramount" por radio tiene unos pocos meses de vida—desde el 21 de septiembre del año pasado—háse hecho una de las más populares a esta fecha. Los millares de cartas que continuamente se reciben en la oficina central de la empresa son mudos testigos del éxito conquistado. Ultimamente, en respuesta a una carta enviada a todas las estaciones transmisoras de radio, se confirma que el programa de la Paramount es popularísimo.



A DISTINGUISHED MEXICAN AUDIENCE!

In our November issue we carried a story about Senor Padilla, Secretary of Public Education for Mexico, who made a short talking film in our Long Island studio. It is this picture which Clarence Margon, Paramount's general manager for Mexico and Central America showed to a group of high government officials at the Olympia Theatre, Mexico, on December 25. Mr. Margon, with characteristic enterprise, put on a special show which consisted of some singing shorts, a specially prepared Paramount Sound News and the Padilla film. The above photo includes President Portes Gil, second from right; next to him is ex-President Calles; then comes Senor Padilla and then Mr. Margon.



A "COCOANUT" FRONT!

Humor knows no boundaries, at least not when it's the Marx Brothers' brand of humor. Hence the Capitolio Theatre, Rio de Janeiro, advertised "The Cocoanuts" extensively and cashed in heavily.

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Mr. Lasky fez ha pouco uma declaração pela imprensa dizendo que os filmes westernianos iam voltar ao cinema vocal e sonoro, pois agora, com o fiel registro de todos os sons, a natureza nos apparecerá cheia de novos encantos. Essa predicção do vice-presidente da Paramount já estava, a esse tempo, confirmada no filme "The Virginian" com que o Theatro Rialto abriu a sua semana de Natal. Este filme, que ha de ficar na téla daquelle cinema por muitas semanas, é tido como o "Covered Wagon" dos trabalhos sono-falantes. E, podemos accrescentar, mesmo como producção silenciosa, "The Virginian" ultrapassa aquelle famoso marco de gloria da Paramount. Os seus principaes personagens são Gary Cooper, Mary Brian, Richard Arlen e Walter Huston.

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E' sabida por todos aquelles que viajam que a organização Paramount é a primeira por todo o mundo. Os seus auxiliares, seja qual fôr o paiz que tomemos por exemplo, se destacam, por assim dizer, entre os das outras companhias. Os seus methodos de negocio, a sua gentilesa para com a imprensa, para com o publico, são caracteristicas bem suas. E isso foi tambem o que ha pouco observou Mr. B. P. Schulberg, gerente geral do Studio Paramount da California, em uma viagem de visita a diversos centros cinematographicos da Europa. O famoso cinematographista teve opportunidade de travar relações com muitos dos gerentes territoriaes das agencias da Paramount no velho mundo e a impressão recebida foi a mais agradavel possivel. — "Com franqueza, disse Mr. Schulberg, senti-me cheio de enthusiasmo deante desses verdadeiros legionarios estrangeiros. Cada um delles representa mais do que um simples auxiliar da Paramount, — cada um delles é um filho, um amigo, um abnegado que seria capaz de sacrificar a propria vida pelo bom nome e victoria da Companhia. Entre elles ha lealdade do melhor calibre á nossa Marca. E pelo que toca á administração dos negocios, encontrei nos centros europeus por mim visitados, que cada paramountez tem a mais perfeita comprehensão dos seus deveres e está sempre prompto a defender os interesses da Paramount da maneira mais cabal e apropriada."

N-O-T-I-C-I-A-R-I-O D-O M-E-Z

A 7 de Janeiro completou Mr. Adolph Zukor a idade de 57 annos. Como presidente e fundador da Paramount, pode Mr. Zukor olhar hoje satisfeito para a obra do seu esforço e actividade, porque o que elle realizou representa alguma cousa mais do que uma unica productora de filmes,—é uma instituição modelar seja qual fôr o angulo por que a olhemos.

Mr. Zukor foi ha pouco homenageado em uma biographia, "The Hause that Shadow Built," e ahi compara-o o autor do livro ao personagem biblico que livrou o povo de Israel do captiveiro do Egypto. E' uma comparação feliz. Porque como Moysés, Adolph Zukor tomou o cinema do estado de inactividade e indigencia em que elle se achava e deu-lhe logar de destaque, creando-lhe um publico que cada dia mais se avoluma em todos os paizes da terra. Muitos foram os seus collaboradores nessa obra gigantesca, mas ao presidente da Paramount cabe sempre o primeiro logar na galeria dos verdadeiros iniciadores da arte do filme.

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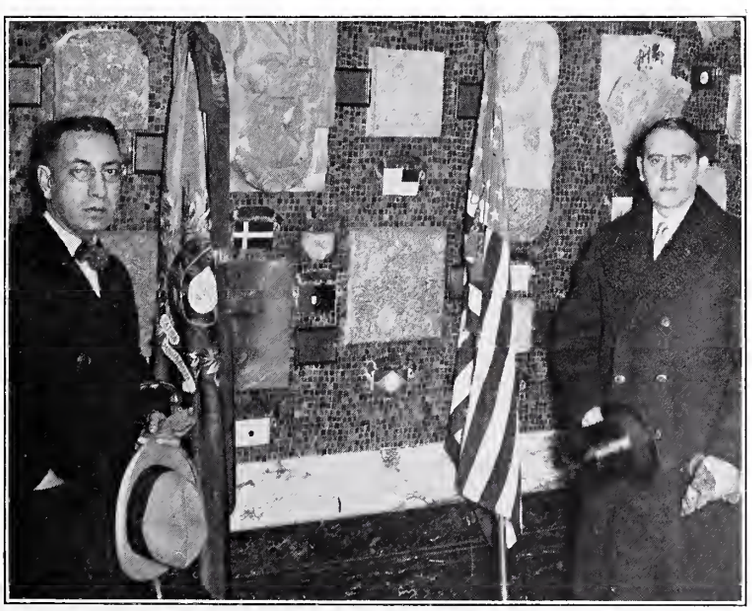
A qualidade foi sempre o que decidiu da sorte de todas as industrias. E isto é tão real na fabricação de pelliculas cinematographicas como em qualquer das demais actividades industriaes do homem. Foi, pois, a qualidade que decidiu, tambem, que o **Paramount Sound News** augmentasse as suas edições semanaes. Assim é que, a partir do dia 26 de Fevereiro, essa revista de actualidades sono-vocaes da Paramount passará a ser editada duas vezes por semana em logar de uma apenas. Novos reporters estão sendo distribuidos por todos os paizes para attender a esse augmento do nosso cine-jornal com sons.

A noticia de maior sensação destes ultimos dias foi a formidavel conquista dos céus polares realizada com o vôo feito pelo commandante Byrd, chefe da expedição que ora se encontra em estudos scientificos no Polo Sul. Essa façanha do conhecido explorador americano tem especial significação para os que trabalham na Paramount em todo o mundo, porque, como sabemos, a Companhia tem dois peritos cinematographistas com a Expedição Byrd, os quaes levaram a incumbencia de fazer um filme dos principaes acontecimentos dessa grande viagem de exploração.

O commandante Byrd, numa das suas ultimas mensagens radiographicas para a nossa Matriz em Nova York, disse ter baptizado com o nome de Paramount um dos montes polares descobertos naquelle seu vôo memoravel. E assim, em breve, em todos os mappas teremos o nome da Paramount alliado á historia das novas descobertas feitas pelo intrepido navegador nas desoladas regiões do Polo Sul, o que hade ser um imperecivel tributo á Marca das Estrellas.

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Comquanto a Paramount tenha apenas iniciado as suas horas radiophonicas a 21 de Setembro ultimo, os seus ouvintes, todos os sabbados, crescem por milhares. Pelo menos é isso que deduzimos das cartas recebidas de dentro e de fóra dos Estados-Unidos, provenientes de novos apreciadores dos magnificos programmas musicaes irradiados pela Paramount. E nem podia ser de outra fórma, pois a companhia que produz os melhores filmes tinha por força de produzir tambem, em materia de irradiações, os melhores programmas.



PORTUGAL ADDED TO HALL OF NATIONS!

The "Hall of Nations," that unique display in the Paramount Theatre, New York, which contains cherished historical mementos from practically every nation in the world, recently received a new addition, a piece of marble from Portugal. Photo above shows (left) Mr. J. Saavedra de Figueiredo, vice-consul, and Dr. Victor Eduardo Verdades de Faria, consul-general, of Portugal in New York, who were present at the ceremony. The stone, which was contributed by the president of Portugal, is from the historic Monastery of St. Mary of Bethlehem in Lisbon, Portugal.



"BURNING UP!"

That's the title of Richard Arlen's initial starring vehicle, and how he does burn up the racetrack around which most of the action centers! It's perfectly safe to call his picture a speedy clean-up!

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Está findo o grande concurso! A Legião Estrangeira encerrou o seu desafio para 1929 e agora já nada mais resta a fazer. Publicamos em outra pagina o quadro das qualificações até a apresente data e na nossa edição de Fevereiro pretendemos dar á estampa os nomes dos vencedores. Terminado que temos o concurso, queremos apenas frisar um ponto concludente— que findo o desafio em questão, resta-nos agora preparar as nossas reservas de energia para o grande concurso de 1930! São 365 dias que temos á nossa frente e nos quaes muito poderemos fazer dada a nossa vontade constructiva e o nosso desejo de realizar alguma cousa. Um novo anno é pois uma nova opportunidade para aquelles que se julgam capazes de realizar o que lhes não foi possivel no concurso que ora se encerra. As condições são as melhores possiveis, com o cinema cada vez mais prospero e grandioso.

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Ao fecharmos esta edição, o filme "Alvorada de Amor" (The Love Parade), que ora se exhibe no Criterion, na Broadway, entra no seu segundo mez de successsos sem precedentes nos trinta e cinco annos de existencia daquelle frequentado theatro da grande arteria neuyorkina. Todos os antigos records de bilhetaria do Criterion foram batidos. Filmes como "Os Bandeirantes," "Os Dez Mandamentos" e "Asas," que foram dos que mais renderam, já ficaram muito para traz deante das formidaveis enchentes que "Alvorada de Amor" vem proporcionando. E os revendedores de entradas, nas casas desse ramo, collocam o espectaculo de Chevalier-Lubitsch acima dos mais populares dramas e comedias da scena falada.

Mas ao lado desse grande enthusiasmo que se movimenta em redor do filme, ha tambem a certeza de que a Paramount primou em fazer delle um trabalho internacional. Isso se justificia quando sabemos que "Arvorada de Amor" tem por protagonista um francez, Chevalier; por director um allemão, Lubitsch; por autor um hungaro, Ernest Vajda; um inglez por poeta-adaptador, Clifford Grey; um americano por musicador, Victor Schertzinger; e um libretista tambem americano, Guy Bolton. Estes factos devem ser trazidos a publico sempre que se deseje frisar a internacionalidade do bello trabalho que é "Alvorada de Amor."

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



Three such window displays, tying up with phonograph stores, were arranged for "Innocents of Paris" during its run at the Majestic Theatre, Auckland, N. Z.



Another effective window tie-up made by the Majestic Theatre, Auckland. Six windows in prominent stores were similarly dressed.



Striking front of the Majestic Theatre, Auckland. Note use of Chevalier oil painting which gives an outstanding effect.



A splendid window tie-up on "The Cocoanuts" with one of the best music shops in Sydney, Australia.



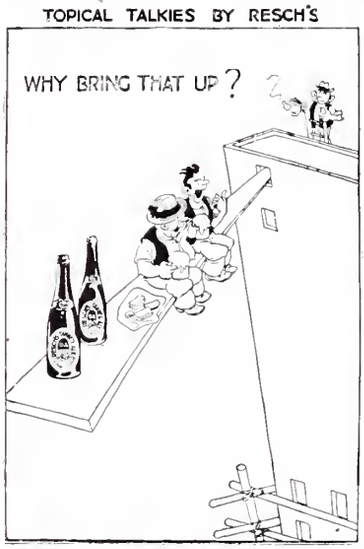
Huge sign on "The Patriot" in Weltevreden, Java, when the Jannings film played the local Capitol Theatre. A big success!

TITLE SUGGESTION!

W. E. Kirby, whose promotion to the branch managership of the Sydney office, we mentioned on the "Personality" page in this issue, submits as a title for the forthcoming Byrd film: "WAY DOWN UNDER."

We are happy to publish his title—publication in this magazine being as good as a copyright—and invite further title suggestions from our readers. What an honor to have the title **you** suggest chosen as the final one!

TOPICAL TALKIES BY RESCH'S



Can you imagine a man bringing up a pot of tea when there's beer to drink? Above cartoon-ad appeared in the Sydney, Australia "Sun," local newspaper, while the picture was showing at Prince Edward Theatre.

EXPLOITATION KEY TO AUSTRALIA'S SUCCESS

The pictorial evidence on this page ought to convince all our other offices that the great record the Blue Ribbon Bunch have made during the past twelve months—a record which is reflected in their contest standings—is not due to any mysterious hocus-pocus. It is based on intelligent selling and intensive exploitation.

Picture after picture—"Innocents of Paris," "The Cocoanuts," "Why Bring That Up?", "Dance of Life," and others—has been launched in Australia and New Zealand on a wave of showmanship, embracing and utilizing all avenues of advertising, publicity and exploitation. The results have been magnificent and have exceeded the most optimistic expectations.

Take "Innocents of Paris" for example. The Australasian picture-going public knew little if anything of Chevalier. He had to be built up in advance thru shrewd and persistent publicity if the picture was to enjoy the success it deserved. That this was done is evidenced by the fact that the Chevalier film ran 18 weeks at the Prince Edward Theatre, Sydney, and 17 weeks at the Athenaeum in Melbourne, to mention but two of the many records the picture established in that territory.

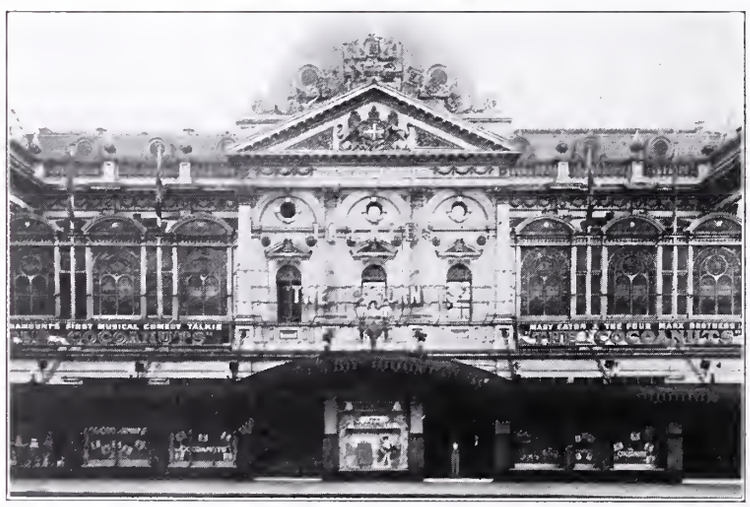
Note the variety and ingenuity of the stunts pictured here, and then, "Go thou, and do likewise."







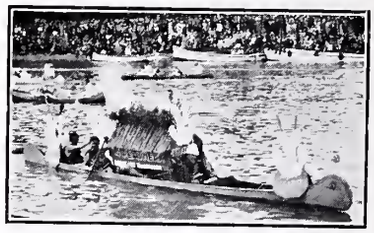
Every letter that left our Sydney office carried the above cancelling stamp on "The Four Feathers"—an ingenious piece of publicity.



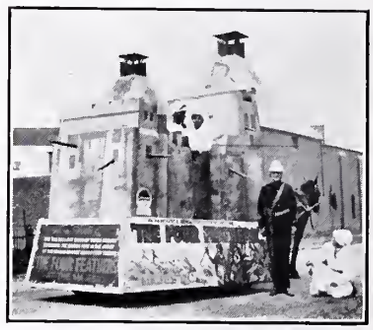
Front of the Princess Theatre, Melbourne, where "The Cocoanuts" had a record-breaking run. Picture was acclaimed as the best of the musical "talkies" to date. The Marx Brothers proved a riot!



Close-up of Majestic Theatre, Melbourne, showing special atmospheric front on "The Four Feathers."



A decorated canoe-float in the Melbourne Henley Regatta, which made a unique ballyhoo for "The Four Feathers." Thousands of people who watched the Regatta had their attention thus drawn to the local showing of the film.



An elaborate street ballyhoo for "The Four Feathers," which paraded the main streets, visited schools, etc. This proved one of the most attention-arresting stunts used in connection with the film's showing at the Majestic, Melbourne.



One of the largest signs ever seen in Sydney was erected right in the heart of that city's retail business district for "The Cocoanuts," which had a splendid run at the Capitol Theatre in that city.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



Tremendous crowds besieged the Encanto Theatre, Havana, Cuba, during the run of "The Four Feathers." See story in adjoining column.



When the Encanto Theatre played "The Fleet's In," a tie-up with the U. S. Navy was both appropriate and helpful. Sailors attended in a body.



A street car with a huge banner on each side made an effective ballyhoo for "Close Harmony" when the film played the Encanto Theatre.



The recent revival of "Blood and Sand" with sound, at the Fausto Theatre, Havana, gave the exploiteer a chance to create a colorful street float thru the use of a truck.



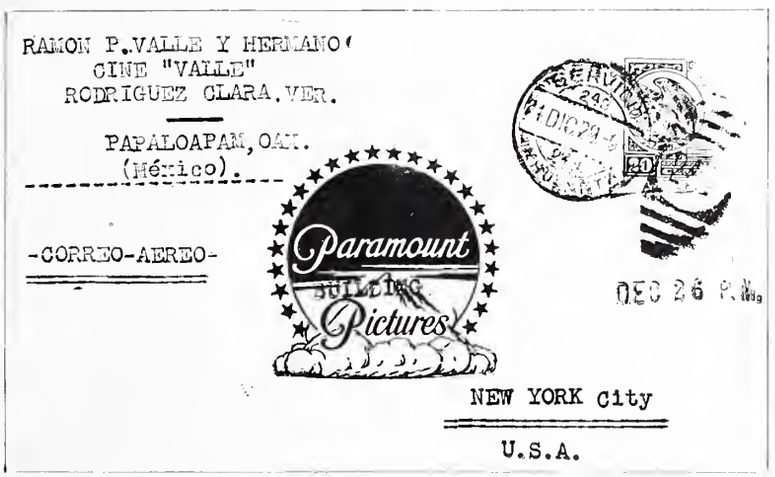
An "Orphans' Party" was given by the Fausto Theatre management in conjunction with the showing of "Wings." A good will builder!

PARAMOUNT EXPLOITEER DE LUXE DISCOVERED IN CUBA; HIS NAME IS MARION FERRARA

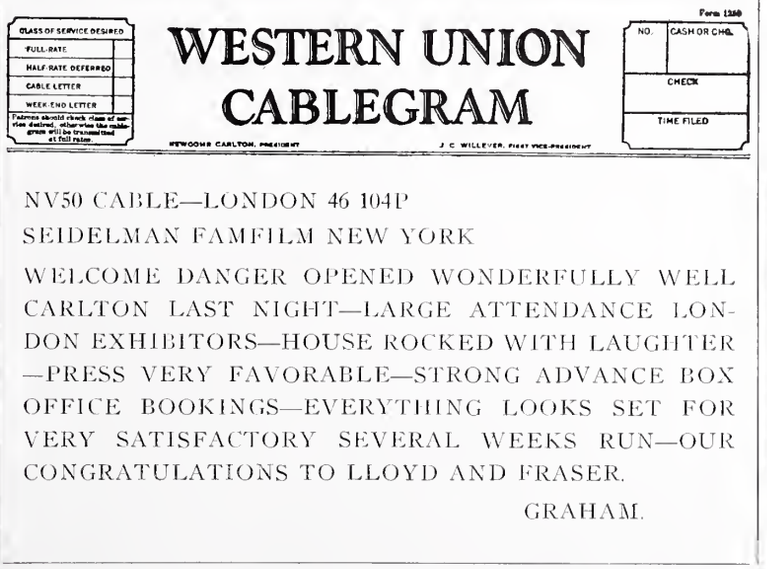
WITH the help of John B. Nathan, special representative, we have discovered an exploitation genius, who has been doing yeoman service for Paramount in Cuba. The name of this modest gentleman is Marion Ferrara, and he is the exploiteer for the theatres Paramount operates in Cuba, which are under the general supervision of Arthur L. Pratchett, leader of the Cuban Division.

Mr. Ferrara, as we have intimated, is inclined to hide his own personal light behind a bushel, as the saying goes, but there's nothing backward about him when it comes to putting over Paramount pictures. The few photographs we have reproduced at the left don't begin to tell the story of his energetic efforts and resourceful ideas.

For instance, you note here the block-long lines waiting to get into the Encanto Theatre to see "The Four Feathers." That was a natural climax to a thorough-going campaign planned and executed by Mr. Ferrara. We haven't the space to list the individual stunts, but you can take our word for it, he didn't overlook a thing. We congratulate Mr. Ferrara. He's a showman in every sense of the word!



Several months ago we reproduced in this publication an envelope received at Home Office. The address was a picture of the Paramount Building and the words, "New York." It was promptly delivered. Above is a facsimile of a recent envelope that reached us from Mexico. Just another indication of the world-wide fame of the Paramount trademark.



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GRAHAM.

The above cable to Mr. Seidelman from John C. Graham, Managing Director for Paramount in England, heralds another box office winner. Incidentally it bears out Home Office predictions regarding the powerful calibre of Lloyd's first talking picture. Mr. Seidelman relayed the good news of the London opening to William R. Fraser, General Manager of the Lloyd Corporation, who wired Mr. Graham his appreciative thanks.



Highly decorative front of the Imperio Theatre, Rio de Janeiro, during the run of "The Four Feathers."



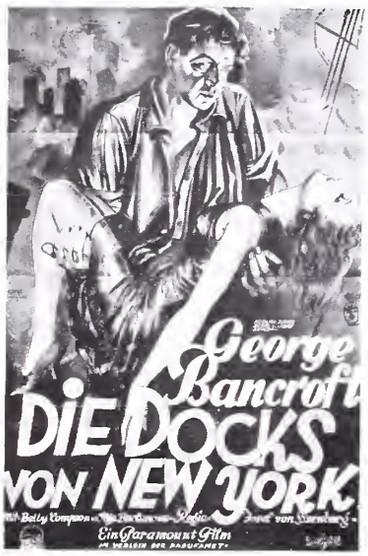
Lobby of the Kino Pallas Theatre, Peruan, Esthonia, showing splendid display featuring "Wings."



Another lobby display in the Kino Pallas Theatre which shows how this live-wire exhibitor, who plays 100 per cent Paramount, features our popular trademark.



This teaser bulletin on "Welcome Dangerr" is the clever idea of Frederick Martin, publicity director in England. Read adjoining cable.



Our German brethren continue to produce Paramount posters that arrest attention thru their bold smashing colorful outlines. This one on "The Docks of New York" is a recent example of their showmanship.

* * * * *

Durch einen Ausspruch des Generaldirektors B. P. Schulberg vom Hollywooder Filmatelier, welcher gerade von einer längeren Erholungsreise aus Europa heimgekehrt ist, wurden die Paramount Legionaire der Auslandsabteilung mit Worten höchsten Lobes bedacht. Herr Schulberg hatte Gelegenheit, viele europäische Paramountler kennen zu lernen und sich durch genaue Beobachtungen von ihrem scharfen Angriffsgeist zu überzeugen. "Ich bin stolz, ein Mitglied der Paramount Organisation zu sein," erklärte Schulberg, "und die Energie, welche ich bei allen europäischen Paramountlern bewundern konnte, bewies mir den hervorragenden Geist dieser Legionaire, welche für die Paramount kämpfen und treu und loyal zur Paramount Fahne stehen. Jeder Einzelne unter ihnen ist ein Führer und wirklicher Mann, der jede Situation zu beherrschen weiss und sich mit Paramount eins fühlt."

PRAGUE MUSEUM THANKFUL FOR TALKING SHORT

In an appreciative letter to Mr. Adolph Zukor, Josef Jares, vice-president of the Czecho-Slovakian Technical Museum in Prague, expresses his sincere thanks for Paramount's generosity in presenting to the museum a short talking film containing an address made by Jaroslav Novak, Czecho-Slovakian Consul-General in New York.

"As it is the first talking motion picture in our Czech language," emphasized Mr. Jares, "we estimate it as very memorable for us and beg you to accept our sincerest thanks for your precious present which we do consider also a proof of friendship of your esteemed corporation towards our Republic, and the value of which we appreciate very much."

The presentation of the film to the museum was made by Mr. Jellinek, our branch manager in Prague.

This foreign talking short is one of several made at our Long Island studio by the Foreign Production Department.

D-A-S N-E-U-E-S-T-E V-O-M N-E-U-E-N

Wie ein elektrischer Funke schlug die Nachricht von Kapitän Byrd's (jetzt Admiral Byrd!) erfolgreichem Ueberfliegen des Südpols ein. Die Paramountler der ganzen Welt haben reichlich Grund diese Meldung mit Begeisterung aufzunehmen, denn als Ergebnis dieser heroischen Tat wird Paramount, da zwei unserer Kameraleute an der Byrd Südpol-Expedition beteiligt sind, den ersten und einzigen Film erhalten, der je in den grenzenlosen Regionen des ewigen Eises am Südpod gedreht wurde. Byrd hat der New Yorker Zentrale mitgeteilt, dass er einer von ihm in der Nähe des Südpols entdeckten Bergeszinne den Namen "Paramount" verliehen hat. Die "Paramount Spitze" wird nun als ständiges Wahrzeichen für den Ruhm der Paramount Filme auf allen Atlanten der Welt zu finden sein.

* * * * *

Während sich diese Zeilen im Druck befinden, beginnt "Der Prinzgemahl" seine siebente Woche unerhörtesten Erfolges im Criterion Theater am Broadway, und ist auf dem besten Wege, der grösste Kassenschlager zu werden, den dieses Theater seit seinem 35-jährigen Bestehen gesehen hat. "Der Prinzgemahl" überbot alle von seinen berühmten Vorgängern wie "Wings," "Die Zehn Gebote" und "The Covered Wagon" aufgestellten Besuchs- und Kassenrekorde mit einer wunderbaren Selbstverständlichkeit und spielenden Leichtigkeit. Die Billett-Spekulanten verdienen an diesem Filmmeisterwerk mehr als an den übrigen Broadwayschlagern — ganz gleich ob Bühnen- oder Filmsensation — und an der Kasse werden die Sitze noch immer acht Wochen im voraus bestellt. Die internationale Klasse der Paramount Filme wird durch den "Prinzgemahl" schlagend bewiesen. Der Franzose Maurice Chevalier spielt die Hauptrolle; als Regisseur zeichnet der Deutsche Ernst Lubitsch; das Drehbuch stammt vom Ungarn Ernst Vajda; der Engländer Clifford Grey schrieb den lyrischen Teil; die begleitende Musik wurde von Victor Schertzinger, einem Amerikaner, komponiert und ein anderer Amerikaner, Guy Bolton, schrieb das Libretto. Die Internationalität dieses Bildes sollte bei jeder Reklame und Propaganda spezielle Beachtung erfahren.

Adolph Zukor wird am 7. Januar seinen 57. Geburtstag begehen. Als Präsident der Paramount kann er auf eine lange und erfolgreiche Laufbahn zurückblicken, die er vor 42 Jahren als junger Einwanderer, der kein Wort Englisch sprach, begann und dessen ganzes Vermögen aus 40 Dollar bestand, welche er in seinem Mantelfutter eingenäht, aus der alten Welt herübergebracht hatte. Man muss die Geschichte seines reichbewegten Lebens in dem Werk "Das Haus, Das Schatten Erbauten" gelesen haben, um zu verstehen, warum wir Zukor als den "Moses der Filmindustrie" preisen. Genau wie Moses die Juden aus Aegypten herausführte, so leitete Adolph Zukor tausende von Theaterbesitzern und Millionen Filmfreunde aus dem Schatten des Uranfangs des Filmes zum Sonnenlicht der Paramount.

* * * * *

Eine neue Epoche der totgeglaubten Wildwest Filme ist, einem Ausspruch Mr. Lasky's zufolge, durch das Erscheinen des Films "The Virginian" angebrochen. Dieser Vollsprechfilm, der erste, welcher im Freien gedreht wurde, erlebte seine New Yorker Uraufführung am 20. Dezember im Rialto Theater. Ihn als den "Covered Wagon" der Tonfilm Aera zu bezeichnen, ist nicht ganz zutreffend, denn "The Virginian" hätte auch als stummer Film unbedingt den Sieg davon getragen. Die Hauptdarsteller in diesem neuerweckten Wildwestschlager, welcher ein bewegtes und romantisches Kapitel aus der frühen amerikanischen Geschichte darstellt, sind Gary Cooper, Mary Brian, Richard Arlen und Walter Huston.

* * * * *

Obwohl die Paramount erst seit dem 21. September einen Rundfunksendedienst unterhält, erfreut sich der samstägige Paramount Sendedienst ungeheurer Beliebtheit. Als Beweis hierfür dienen tausende von Zuschriften und auch eine kürzlich abgehaltene Rundfrage an alle Sendestationen der Vereinigten Staaten, mit der sofortigen einmütigen Antwort, dass der Paramount Sendedienst mit zu den besten Radioprogrammen gehört. Wir können also auch für diesen Unterhaltungszweig unser altes Motto anwenden: "Ein Paramount Programm ist stets die Auslese der besten Unterhaltung!"



This is how the characters in Paramount's all-talking, all-outdoors production, "The Virginian," look to Ray Sherwin, staff artist of the "New York Evening World." Left to right: Chester Conklin, Mary Brian, Richard Arlen, Gary Cooper and Walter Huston.



And here's one on "Speedy" that was an important aid in selling the picture to the Berlin public during its first-run at the Gloria Palast.

* * * * *

Der letzte Akt des Wettbewerbes für das Jahr 1929 unter den Paramount Legionairen ist vorüber. Der Vorhang hat sich endgültig gesenkt. Die gegenwärtigen Stände der Filialen sind auf einer anderen Seite zu finden. Höchstwahrscheinlich erscheinen die Endresultate im Februar-Heft. Eins möchten wir jedoch besonders hervorheben, nämlich dass dies Preisausschreiben beendet ist. Die Bücher sind geschlossen und nichts kann eine Aenderung herbeiführen. Es ist zwecklos, post mortem Gespräche zu halten und über verschüttete Milch zu weinen. Das Jahr 1929 ist vorüber und 1930 steht mit 365 Tagen vor Ihnen, welche Ihnen hinreichende Gelegenheit bieten, uns zu beweisen, ob Sie den geänderten Verhältnissen einer neuen und grösseren Show World gewachsen sind. Nachsetzen und besser machen!

* * * * *

Ein neuer Triumph der Qualitätsware! Um dem ständigen Wunsch der Theaterbesitzer und des Publikums nachzukommen, hat die Paramount sich veranlasst gesehen, ab 26. Februar ihre Tonwochenschau statt der bisherigen einmaligen Ausgabe zweimal wöchentlich erscheinen zu lassen. Neue Kameraleute und Aufnahme-Automobile für Tonbilder wurden in allen wichtigen Zentren der Vereinigten Staaten und des Auslandes in den Dienst gestellt, um Garantie für eine lückenlose Weltwochenschau bieten zu können.

CENTRAL EUROPE LIKES "SHOPWORN ANGEL"

According to telegraphic advices from our Vienna and Warsaw offices, "The Shopworn Angel" is proving a box office gold mine.

At the Swiatowid Theatre in Warsaw, Poland, the picture made its debut before a record audience which included many important governmental officials, and scored a smashing success.

In Vienna, Austria, the picture jumped into the S.R.O. class right from the start of its engagement at the Tuchlauben Theatre.

List of Paramount Offices Around the World

(JANUARY 1, 1930)

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PICTURES UNFOLD BYRD'S POLAR VISTA

Mountains Roll By in Majestic Succession and Walls of Gorge Close In Till Top Is Reached

By RUSSEL OWEN
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Wireless to The New York Times

LITTLE AMERICA, Antarctica, Dec. 9.—The surveying photographs taken on the eastern flight when the new range of mountains was discovered running north and south along the edge of Marie Byrd Land have been developed.

The men worked on them all night and the last long roll of film is now on the reel being dried.

The work has been done under difficulties, but it had to be finished before the film was taken back through the tropics for fear that some of the undeveloped film might be spoiled by heat.

Prints Show Course to Plateau.

While the apparatus was being made ready for developing these rolls as well as the film taken in mapping the bay, the rough prints of the photographs made on the polar flight were being examined with interest by Commmander Byrd and other members of the expedition.

They are fascinating. They trace the flight through the mountains, up the deep gorge of the glacier where the walls at times seem only a few feet away from the plane, show the rising surface of the barrier beneath coming closer and closer, which necessitated throwing overboard food to lighten the plane, and then the final hump over which the plane staggered to the long slope of the polar plateau.

The scenery is magnificent—great peaks rising above the plane, cloaked with snow except where their black, precipitous sides are too steep to hold it, rivers of ice pouring down between them, a jumbled mass of mountains as impressive as any in the world running along the edge of the interior plateau.

Plain Succeeds Mountain Masses.

As the plane went southward from the mountains at the point where it entered the plateau, the photographs, taken at intervals so that they overlapped, show the mountains stretched to the East and gradually curving South until the plane reached the interior of the Polar Plateau.

Then even the mightiest of the mightiest of the mountains disappeared below the horizon and there was only a limitless plain beneath, without landmarks or guides except the sun and the magnetic compass.

On the way south the plane picked up the range of mountains between the trails of Captain Roald Amundsen and Captain Robert F. Scott and then the new range on the interior edge of the Plateau to the west which had never been seen before.

Perfect Vista of Whole Journey.

Then came the Axel Heiberg Glacier with its steep sides and broken and crevassed surface, the tops of mountains easily recognizable like those of the Ruth Gade Mountains and the dominant mass of the Don Pedro Christophersen.

Along the foot of the mountains on the way back the pictures of some magnificent mountains and glaciers were made all the more impressive from this point as they rose out of the low level of the Barrier like an almost impenetrable bulwark.

Nothing could so well make clear the difficulty of this flight as these photographs. The whole trip to the pole can now be brought home to anyone when these strips are combined with the ones from Little America to the mountains taken on the base-laying flight. And they are of such astounding mountain scenery that everyone has been poring over them with exclamations of delight.

Leaky Roof Adds to Trouble.

They were not developed without difficulty. The warm weather of the last two weeks has made the roof of the photo laboratory leak like a sieve.

It is a long tiresome task at the best and the polar pictures took eighteen continuous hours of hard work. When they were taken from the tanks and placed on the drying reel, the water began to run from the roof in the dry room. A call for help was sent out and oil cloth was tacked over the reel under the ceiling.

That stopped the worst of the downpour. But the men splashing around in water on the floor, tired and hot in the close quarters in which they worked, had to watch the film every moment to prevent it being spoiled.

When it came out with only a few water marks which do not impair its value, there was a sigh of relief from McKinley and his helpers.

The drying room was changed after that, however. The reel was put in a little wooden house used for living quarters. Two of the men who slept there were helping in the developing, and the other two moved out.

Change Speeds Developing.

The reel was rigged between bunks and an electric motor hooked up to turn it. An electric fan was placed on top of the stove so as to blow warm air over the reel.

The developing began yesterday afternoon and the last roll of film was put on the reel just before noon today. The improved drying room enabled the men to work faster and all six rolls of the long film, including the mapping pictures of the Bay taken only the day before, were developed.

Now every one is waiting to see the prints of the new land to the northeast.

These mountains are particularly interesting because they are separated from any known land heretofore placed on the charts. Commander Byrd on the Eastern flight flew North and East and South of the Alexandra Mountains, which run in a different direction than shown on the charts, and there is a considerable distance between their Eastern end and the new mountains, at least fifty miles and probably more.

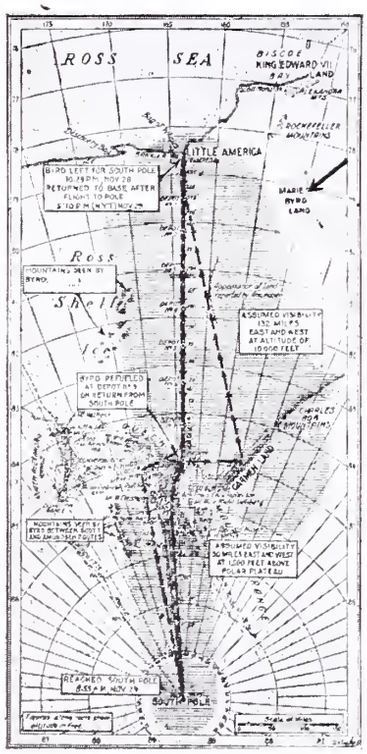
Graphic Record Fascinates Commander as He Studies First Prints of Flight Film.



Joseph Rucker — Commander Byrd — Willard Vanderveer

HEROES THREE!

If ever men deserved the label "heroes," it is these three! And the dramatic story on this page is the best possible proof of that. Their struggles, their hardships, their sacrifices, their courage and their achievements are immortalized in a magnificent epic motion picture which Paramount will have the proud privilege of presenting to the whole wide world during the coming year.



This is the route Commander Byrd followed on his flight from his base at Little America to the South Pole. Black arrow points to the territory where Byrd discovered new peak which he named "Paramount."



LITTLE AMERICA
DEC 4 1929

EMANUEL COHEN
PARAMOUNT
NEW YORK CITY

GLAD YOU LIKE GENERAL OUTLINE MAJOR SEQUENCES OF PICTURE — WE FEEL VERY GRATIFIED WITH YOUR COMPLIMENTS AND SINCERELY BELIEVE YOU WILL BE WELL SATISFIED WITH RESULTS— WE ARE USING EVERY OPPORTUNITY NOW FOR TYING UP THE LOOSE ENDS AND BUILD UP STUFF— WHEN PICTURE IS COMPLETED BELIEVE THERE WILL BE PLENTY OF DRAMA COMEDY THRILLS SUSPENSE BLIZZARDS — ACCORDING TO PRESENT PLANS SAILING DATE FROM BAY OF WHALES BETWEEN JANUARY 15TH AND FEBRUARY 1ST—ITS WONDERFUL TO TALK ABOUT GOIN ? HOME—CHEERIO

WILLARD VANDERVEER
JOE RUCKER

The above radiogram to Emanuel Cohen, Editor of Paramount News, from the Paramount cameramen at the South Pole indicates that it won't be long now. A royal Paramount welcome awaits them!

IT'S ADMIRAL BYRD NOW!

IN fitting recognition of his exploits and services to science in the South Polar region, both houses of the American Congress passed a bill, which was immediately signed by President Hoover, advancing Commander Byrd to the rank of Rear Admiral on the retired list. This promotion makes Byrd, who is 40, the youngest Admiral on the retired list by seventeen years! Congratulations!


EXTRA!!!
Paramount Around the World
Vol 3 No 2
FEBRUARY 1 1930
Worth: Everything you can give it
CONTEST
WINNERS
ANNOUNCED

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 **FEBRUARY 1, 1930** **No. 2**

What Are You Worth?

IT makes no difference how much money you've got—

You are worth about ninety-eight cents!

In drug store value!

My authority for this statement is a prominent physician who said recently, "A man's body in its basic elements contains enough lime to whitewash a fair-sized hen coop, sugar enough to fill a small shaker, iron enough to make a tenpenny nail, and some water".

But—

Put life and spirit and imagination into that same body and you get a man whose worth to society may run into millions of dollars!

You can't change your drug store value — that's fixed!

You *can* change your worth to Paramount—that's entirely up to yourself!

Your future is in your own hands!

Finis!

THE final chapter of that exciting Foreign Legion serial, the "All For Paramount" contest, appears in this issue.

It was an intensely interesting "story", full of thrills and surprises, in which some of the "heroes"—there were no "villains"—fought against terrific odds.

I heartily congratulate the winners. They earned their victories; they deserve their success. However, I can't resist offering them a word of caution wrapped up in this bit of baseball philosophy: Remember that the hits you made yesterday won't win the game today!

To the other offices I would say, you have fought a good fight—now, forget it! No use holding post-mortems! A waste of time crying over spilt milk!

Look ahead, not behind! Think of tomorrow, not yesterday!

1929 has a past—it's dead! 1930 has a future—it's alive, with new opportunities, greater possibilities!

Eyes front!

The command is: FORWARD!

The Priceless Ingredient

SHOWMANSHIP is made up of various ingredients.

Effort—energy—enthusiasm—knowledge of product — perseverance — advertising ability —all these elements the intelligent showman needs to achieve success—to deliver the goods!

In ordinary times, these things are enough.

But that's just it!

These are not ordinary times in the picture business; these are changing times! We, in the foreign field, are in the midst of a great upheaval —a cataclysmic transitional period.

The crying need right now is for that rarer element—that priceless ingredient. . . .

Resourcefulness!

The dictionary defines this precious word as, "Abounding in resources, fertile in expedients".

Ah! That's it! Fertile in expedients!

The resourceful man is one who, when he cannot do a thing one way, does it another!

The point is: He does it! No one tells him how! He finds a way! He doesn't quit!

He forgets precedent—the old rules don't fit the new conditions anyway!

Somehow he hurdles the obstacle! Somehow he finds a way to do the thing never done before! Somehow he accomplishes the impossible!

All credit to the man who goes out and does a thing when he's told how to do it. He's a good soldier—but that's all! He'll never be an officer —never be a leader.

The prizes in life—the promotions in business —all go to. *the resourceful man!*

Emil E. Shauer

"The Love Parade" Takes Australia by Storm!

Sydney Audience, in Frenzy of Enthusiasm, Cheers Chevalier Production at Prince Edward Theatre Premiere—Film Is Successfully Broadcast to Admiral Byrd at South Pole



A recent photograph of the Prince Edward Theatre, Sydney, Australia, where "The Love Parade" is now running.

The Prince Edward Theatre, of which Sydney is justly proud, plays all of Paramount's long run pictures.

Mel G. Lawton, who was Paramount's publicity manager in Sydney for many years, recently resigned from the organization to assume the General Managership of the Prince Edward Theatre. Mel made an extraordinarily fine record with the company. He is a first-rate showman, and has a keen sense of publicity values.

Congratulations and good luck to you, Mel!



Bill Clark, special sales representative in Australia, photographed in front of the statue of the famous antarctic explorer, Robert Falcon Scott, in Christchurch, New Zealand, where Admiral Byrd paid his respects by placing a wreath when starting on his expedition to the South Pole. We understand Bill sent radio greetings from Christchurch to Admiral Byrd and Messrs. Rucker and Vanderveer.

STARTING its victorious round-the-world march, "The Love Parade" made its initial foreign debut at the Prince Edward Theatre, Sydney, on the night of January 12, and registered the most stunning success in the history of Australian show business. According to the cable, reproduced below, from John W. Hicks, Jr., managing director of Australia, the first night audience gave an amazing demonstration of public enthusiasm when it rose to its feet and cheered itself hoarse over the Chevalier masterpiece.

More remarkable still—for it was in the nature of an experiment—was the broadcasting of the film from the theatre to Admiral Byrd and his comrades at the South Pole. A reply received within half an hour from the Paramount cameramen with Byrd indicated that the broadcast was an unqualified success. So that "The Love Parade" scored a double triumph that night, and, incidentally, made film history.

Whoever thought of the broadcasting stunt deserves a couple of medals for originality and showmanship. It was a stroke of publicity genius, for it turned the premiere from a mere local happening into an event of world-wide importance. The story landed on the front page of every newspaper in the United States, as is evident from the "New York Times" clipping reprinted below.

With such an auspicious start, "The Love Parade" ought to and probably will set up new high-water marks for receipts and attendance. "Innocents of Paris" ran 18 weeks at the Prince Edward Theatre. Mr. Hicks' prediction that "The Love Parade" will break that record by a wide margin, is sure to be confirmed.



SYDNEY AUSTRALIA JAN 13 1930

NLT SHAUER FAMFILM NEWYORK

LOVE PARADE PREMIERE PRINCE EDWARD LAST NIGHT SENSATIONAL SUCCESS—AUDIENCE REACTION MARVELOUS—PICTURE BROADCAST FROM THEATRE TO ADMIRAL BYRD AND ASSOCIATES AT SOUTH POLE—THEATRE PACKED AND ENTIRE AUDIENCE STOOD SANG AND CHEERED THROUGH MICROPHONE—AT TEN OCLOCK FOLLOWING MESSAGE CAME THROUGH FROM BYRD—(AS PARAMOUNTS MOST SOUTHERN REPRESENTATIVES AT ANTARCTICA WE ARE PLEASED TO REPORT YOUR FINE BROADCAST OF PARAMOUNTS SOUND PICTURE THE LOVE PARADE ENJOYED AND GREATLY APPRECIATED—THIS IS IS FIRST SOUND REPRODUCTION RECEIVED HERE—ADMIRAL BYRD AND INHABITANTS OF ANTARCTICA JOIN US IN THANKING YOU FOR YOUR PROGRAM AND BEST WISHES—SIGNED JOSEPH RUCKER AND WILLARD VANDERVEER PARAMOUNTS CAMERAMEN IN BYRDS ANTARCTIC EXPEDITION)—FROM RECEPTION RECEIVED PICTURE SET FOR RECORD BREAKING RUN REGARDS HICKS

Here's an interesting little sidelight in connection with the above cable from Mr. Hicks to Mr. L. E. Shauer. Because of the difference in time between Sydney and New York, the cable, which Mr. Hicks sent on January 13 reached Mr. Shauer on January 12 early in the morning, simultaneously with the appearance of the story in the "New York Times." The leader of the Foreign Legion immediately cabled his congratulations, and, with characteristic thoughtfulness, added that the story had landed on the front page of the New York newspapers.



A pen and ink drawing of Maurice Chevalier, made by a staff artist of the "New York Evening World."

The "idol of France" is not resting on his laurels—not by a long shot! Right now he is busily at work finishing up both the English and French versions of his latest talking vehicle, "The Big Pond," at our Long Island studio.

That done, he leaves for the West Coast on a combined business and pleasure trip. He will star in a gigantic radio broadcast from San Francisco, and then go to Hollywood for a short vacation.

Early in March he will return to New York to start work on a new production, temporarily titled, "Too Much Luck," which will also be made in our Astoria studio.

AUSTRALIA BROADCASTS TALKIE TO BYRD

Special Dispatch to The Chicago Tribune.

SYDNEY, Australia, Jan. 12.—A talkie has been broadcast from the Prince Edward Theatre here to Admiral Byrd in the Antarctic and a reply was received within half an hour.

Maurice Chevalier's "The Love Parade" was the film broadcast. It was sent with a twenty-kilowatt transmitter, designed and made in Australia.

Joseph Rucker and Willard Vanderveer, cameramen with the Byrd expedition, sent this message:

"This is the first sound reproduction received here. Admiral Byrd and the inhabitants of the Antarctic join us in thanking you for the program and best wishes."

The above news item appeared on the front page of the "New York Times" on January 12. It was reprinted, as you can see, from "The Chicago Tribune," which had received the news direct from its Australian correspondent. The story was pretty generally copied in newspapers throughout the United States, thus attesting to its news value and timeliness. First-rate publicity!

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ADOLPH ZUKOR
PARAMOUNT BUILDING
NEW YORK CITY

HAVE SEEN THE PARAMOUNT TALKING PICTURE GLORIFYING THE AMERICAN GIRL AND I HAVE HEARD ITS MUSIC DIALOGUE AND SEEN ITS LAVISH MOUNTING—IN MY OPINION IT IS A PRODUCTION THAT LIVES UP IN EVERY WAY TO MEANING SIGNIFICANCE OF ITS TITLE—YOU ARE TO BE CONGRATULATED

ZIEGFELD

Above wire offers excellent exploitation possibilities. Use it!



Caricature in "N. Y. Amusements" of Florenz Ziegfeld, master "Follies" producer and the man who supervised Paramount's production of "Glorifying the American Girl".

"GLORIFYING" PRAISED BY FAMOUS SHOWMAN

Florenz Ziegfeld Pays Tribute to Entertainment Values in Big Paramount Film Spectacle

FLORENZ ZIEGFELD is known throughout the world as the creator of the stage "Follies" and the originator of the slogan, "Glorifying the American Girl." His knowledge of what constitutes eye and ear entertainment is thorough and profound. He is a showman without an equal!

Consequently, his association with the making of Paramount's dazzling film spectacle, "Glorifying the American Girl," and his tribute to its box office value is not only a guarantee of its excellence, but an outstanding advertising point, which should be capitalized when exploiting the production.

By all means use Ziegfeld's wire to Mr. Zukor, reprinted in the first column, in all your advertising and publicity. A giant reproduction of the telegram, surrounded by a snappy assortment of photos from the film, will make an arresting lobby display.

"Glorifying the American Girl" played the Paramount on Broadway the week of January 10. New Yorkers found it a joyous melange of catchy music, bright dialogue, uproarious comedy, magnificent spectacle, lavish settings, gorgeous Technicolor, smart dancing, and a luscious array of youthful beauty—all tied together with a thread of a story.

The critics, naturally enough, concentrated on the big Broadway stars who appear in the revue scenes—Eddie Cantor, whose laughable tailor skit is alone worth the price of admission; Helen Morgan, who sits on a piano and sings in her own inimitable fashion; Rudy Vallee with his famous band and crooning voice; Mary Eaton, displaying her dancing prowess.

There's a million dollars worth of talent and production values in "Glorifying the American Girl," and you can see every bit of it on the screen. It's a big, deluxe "class" production loaded with entertainment and chock-full of exploitation possibilities.



Marquee of the Paramount Theatre featuring names of famous Broadway stars in the film.



One of the many gorgeous Technicolor scenes in Paramount's spectacle, "Glorifying the American Girl"

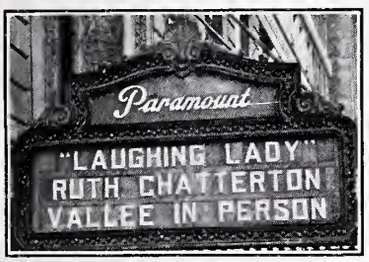


"The living curtain"—which artistically symbolizes the title, "Glorifying the American Girl."



THE RIVOLI RECORD-WRECKER!

Marquee side view of Rivoli Theatre on Broadway, where "The Mighty" played to five weeks of mighty business. Bancroft talkie smashed the house record the first week by such a tremendous margin that the new record is likely to stand for some time.



Ruth Chatterton and Clive Brook prove an admirable combination in this film of high finance and high society. It's a woman's picture that men will like.



A triple star line-up in a novel back-stage story. Powell "steals" the picture with his fluent Italian speech, but Skelly runs him a close second.



The critics are already hailing this one as the best picture of 1930. Performances of Gary Cooper and Beryl Mercer are pure gems!

BANCROFT NAMED BEST B. O. DRAWING CARD

IN its annual review of things cinematic, "Variety" picked George Bancroft as the picture star with the greatest box office drawing power in these words:

"With a changed and more settled condition in the picture field's box office the past year, created by the talker, the selection of the best drawing card, if a selection can be made with surety at this time, would be George Bancroft of Paramount.

"Bancroft is a consistent picture player and therefore appears regularly at the theatres for endorsement by the grosses. One or two other proven theatre screen attractions are too intermittent in their similar appearances to be properly placed or classed amongst the regularly released favorites."

RIALTO ESTABLISHES NEW NON-STOP RECORD

Here are some of the details in connection with the 42-hour non-stop record established by the Rialto Theatre on Broadway, to which we refer on another page.

Opening at 9.00 A. M., Tuesday, Dec. 31, the house operated without a let-up until 3.00 A. M. Thursday, Jan. 2—a'most two full days. Two sets of batteries for sound reproduction were used, as well as two amplifier boards; there were several shifts of theatre personnel, and the house was cleaned in such a manner and at such times that the patrons were not aware of it.

The fact that the feat was carried through to success reflects great credit on Manager Barutio and his theatre personnel. P. S. Mr. Barutio has just been promoted to manage the Paramount Theatre on Broadway.

STILL MARCHING MERRILY ON BROADWAY



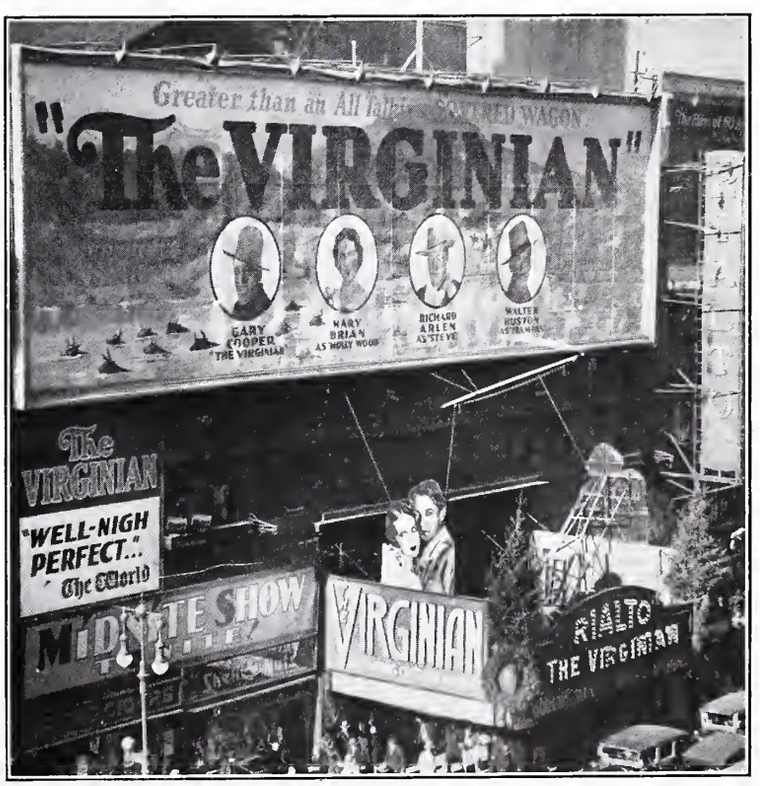
PRINCIPALS IN "THE LOVE PARADE"

This is how Lupino Lane, Lillian Roth, Jeanette MacDonald and Maurice Chevalier looked to Irving Hoffman, noted "New York American" caricaturist, who viewed the picture at the Criterion Theatre in its third month of capacity business.

"THE LOVE PARADE" BROADSIDE IS A CORKER!

THE Home Office advertising department, under the direction of Russell Holman, has turned out a four-color broadside on "The Love Parade" that is the last word in advertising art and is chock-full of selling appeal.

The broadside folds as a self-mailer, the address side bearing merely a jazz drummer cupid wearing a Chevalier hat, and with the initials L. P. on the bass drum. Opening it up, we find again the mysterious initials L. P., the smiling face of the star, with an impressionistic sketch of a crowd at Madison Square Garden (the big sports arena in New York) and the "New York Graphic's" comment, "His smile could fill Madison Square Garden." Inside pages carry additional criticisms of the picture, photos of Criterion lobby, statements of the business the picture is doing in New York and elsewhere, etc., all gorgeously illustrated. A useful ad aid!



Impressive front and marquee of the Rialto Theatre on Broadway, where "The Virginian" had a prosperous four weeks' run. Note the slogan "Greater than an all-talking 'Covered Wagon'" above the title in the tremendous sign that covered the entire front of the theatre.

"DICK" AWARDED FRENCH AIR MEDAL



RICHARD M. BLUMENTHAL, more popularly known as "Dick," executive assistant to Melville A. Shauer, special foreign representative in Paris, has been awarded a silver medal by the Ligue Aeronautique de France.

The decoration, pictured above, was given him in recognition of his work in connection with the showing of "Wings" and "Legion of the Condemned" at the Paramount Theatre, Paris, as well as for his efforts on behalf of the French children, and his work in making the people air-minded.

In accepting the medal, "Dick" emphasized to the officials of the Ligue Aeronautique that he considered it more of a tribute to Paramount than a personal honor. He also assured them that Paramount was ever ready to help foster French aviation, and to create more binding ties of French-American friendship.

The presentation of the medal and "Dick's" little talk were reported in some detail in the local newspapers, which testifies to the importance of the award.

The Effect of "Talkies" on France



—From Le Journal, Paris.

Son: "I won't learn English."
Father: "All right. You can't go to the 'talkies'."

"WHEN A FELLER NEEDS A FRIEND"

This cartoon, which originally appeared in the "Le Journal", Paris, was reprinted in the "New York Evening Post," January 25. It's self-explanatory and a commentary on present-day film conditions in France.

LES NOUVELLES DU MOIS

Richard M. Blumenthal, assistant exécutif de Melville A. Shauer a Paris, a reçu la médaille d'aviation de la Ligue Aéronautique de France, pour son travail dans la présentation de "Wings" et "Légion of the Condemned" au Théatre Paramount à Paris, pour ses efforts en faveur des enfants français et sa campagne de propagande aérienne en France.

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Paramount continue à dominer Broadway! Semaine aprés semaine, les succés du Nouveau Spectacle Mondial Paramount couvrent la Grande Rue Lumineuse. Pendant le mois de Janvier, quatre productions Paramount étaient données simultanément sur Broadway: "The Love Parade," maintenant dans son onziéme semaine de succes, au Théatre Criterion; "The Virginian," qui vient de terminer quatre semaines énormes au Rialto; "The Mighty", dans lequel George Bancroft tient le premier rôle, a battu le record au Théatre Rivoli dans sa première semaine, et continue à faire salle comble dans sa cinquiéme semaine. "The Laughing Lady", "Glorifying the American Girl", "Behind the Make-up" et "Seven Days Leave" ont été les attractions du Théatre Paramount pendant le mois de Janvier.

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Attention! La première production toute en couleur de Paramount, "The Vagabond King", qui dépeint des épisodes de la vie de Francois Villon, aura sa première mondiale au Broadway vers la mi-février. Ce film se range facilement comme l'une des plus grandes attractions du monde théâtral. Dennis King, l'étoile romantique de la scéne, et Jeanette MacDonald, protagoniste de "The Love Parade", y tiennent les principaux rôles.

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Dans une ceremonie impressionnante, à laquelle assistaient certaines des plus hautes personnalités littéraires et gouvernementales d'Espagne, M. M. J. Messeri, directeur-gérant pour Paramount pour l'Espagne et le Portugal, a reçu le fameux prix Madrid Aténéo — un exemplaire superbement relié du célèbre roman Don Quichote, de Cervantes—en reconnaissance de l'esprit d'entreprise de Paramount en introduisant les films sonores en Espagne.

Extra! Un radiogramme reçu récemment au Bureau Principal de Rucker et Vandervecr, les deux cameramen qui accompagnent l'expédition antarctique de l'explorateur Byrd, informe qu'ils partiront pour New York entre le 15 Janvier et le ler Fevrier avec un film qui immortalise les hauts faits de l'Amiral Byrd et ses courageux compagnons dans la région du Pole Sud. Une réception grandiose les attend à Paramount.

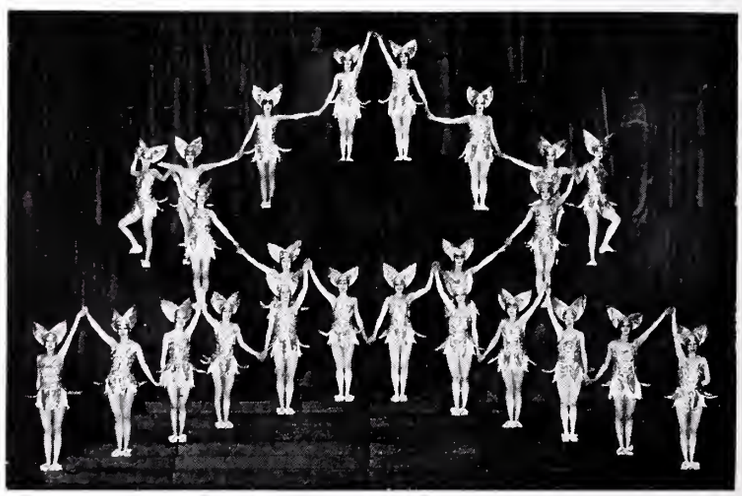
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Bien qu'il ne soit que depuis le 21 septembre que Paramount transmet à travers le radio chaque samedi soir, son heure est déjà devenue une des plus populaires sur l'air. Ceci est prouvé par les milliers de commentaires qu'on reçoit des auditeurs. En outre, une lettre d'enquête envoyée, il 'y' à peu, aux divers postes à travers desquels nos programmes sont transmis, nous a rapporté presque immédiatement des reponse unanimes dans leur déclaration que nos divertissements sont entre les meilleurs du monde radiophonique. Donc notre "cri de guerre" pourrait bien être: "Si c'est une transmission Paramount, c'est la meilleure qu'on puisse obtenir à travers l'air."

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Un des meilleurs tributs qui ont jamais été faits aux membres de la Légion Etrangère de Paramount, est contenu dans une déclaration récemment faite par Mons. Schulberg, directeur général de la production sur la côte occidentale, qui vient de rentrer à Hollywood de ses vacances passées en Europe. Mons. Schulberg a eu l'occasion de faire la connaissance de plusieurs de nos légionnaires étrangers et de pouvoir admirer de près leur activité intense dans les affaires. Il a dit: "Ca me donne un sentiment d'orgueil penser que je fais part de Paramount. Les membres de notre société dans tous les pays d'Europe sont d'un grand calibre, d'une grande mentalité. Il y à une loyauté telle derrière notre marque de fabrique que ces hommes seraient capables de se battre et de mourir même pour nous. Chacun d'eux est un exécutif, un grand homme, un véritable homme. Il sait comment traiter n'importe quelle situation et "l'esprit de Paramount" fait part de lui-même."

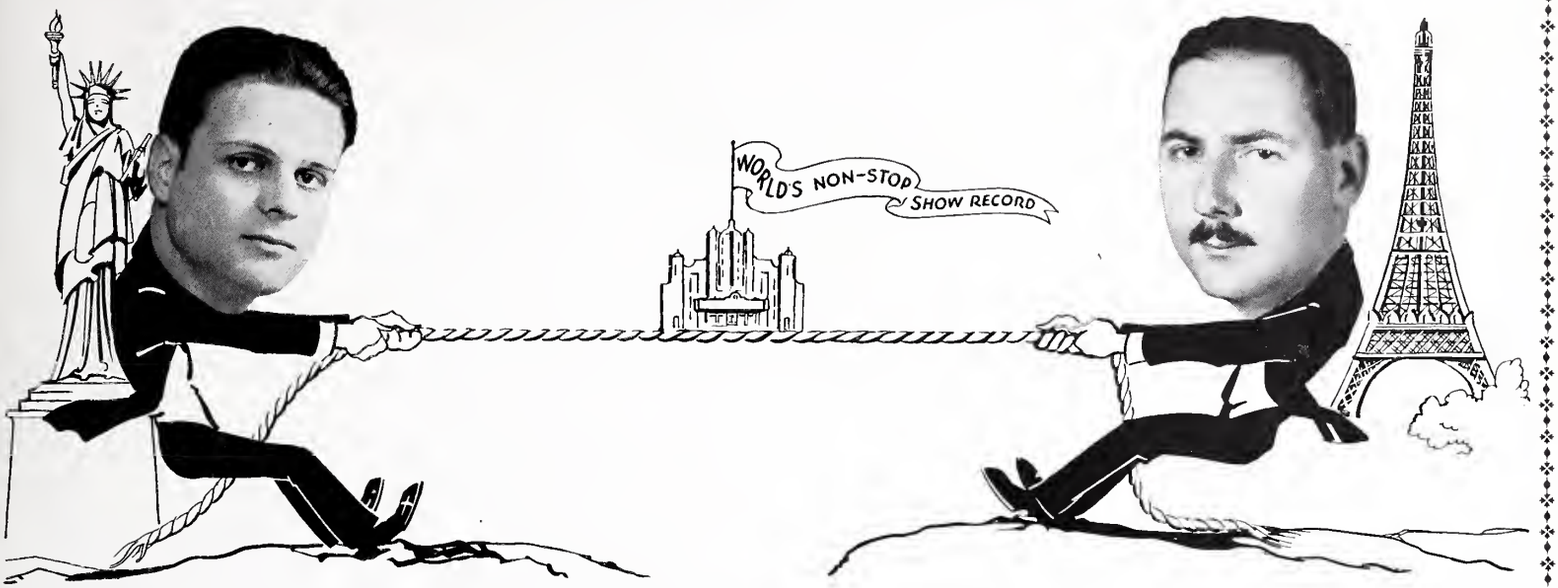
ANOTHER GREAT MANGAN STAGE SHOW



"FOLIE DE DANSE" AT LE PARAMOUNT, PARIS

From time to time we have had occasion to publish in these pages pictorial evidence of the stage programs devised and staged by Francis A. Mangan at the Paramount Theatre, Paris. Mr. Mangan has established a reputation for originality and entertainment with his shows, which he consistently maintains week after week. The above photo features another of his popular creations, called "Folie de Danse".

AN INTERNATIONAL TUG OF WAR!



THE world's record for non-stop theatre operation has become the coveted object of an international tug of war between Manager Barutio of the Rialto Theatre in New York and Manager Ullmann of the Paramount Theatre in Paris. Mr. Barutio established the original record when he inaugurated a 24-hour continuous performance during the run of "Why Bring That Up?" Monsieur Ullmann, with magnificent Gallic showmanship, appropriated the record with a 39-hour consecutive showing of "Abie's Irish Rose" over the Christmas holidays. And now Mr. Barutio has regained his laurels by operating the Rialto 42 hours—almost two full days—without a let-up over New Year's. "The Virginian" was the current attraction. It looks as though the next move is up to Mr. Ullmann! P. S. What we want to know is: is this a private tug of war or can anybody join in?

ECHOS DE PARAMOUNT

Le record du monde pour spectacle continu est devenu l'objet convoité d'un match international entre le Directeur Barutio du Theatre Rialto à New York et M. Ullmann directeur du Théatre Paramount à Paris. M. Ullmann a établ le premier record lorsqu'il inaugura la première représentation ininterrompue pendant 25 heures du film "Why Bring That Up?" Monsieur Ullmann avee son magnifique courage gaulois, battit ce record par une représentation continue de 39 heures de "Abie's Irish Rose" pendant les fêtes de Noël. Et maintenant M. Barutio a regagné le record en donnant pendant 42 heures sans interruption, donc pendant presque deux jours entiers, à la nouvelle année, le film "The Virginian" qui était au programme régulier de son théatre. La main passe donc maintenant à M. Ullmann!

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C'est la qualité qui gagne de nouveau! Pour satisfaire les demandes insistantes des exhibiteurs et du public, commençant avec le mois de fevrier Paramount leur presentera deux versions par semaine de ses nouvelles parlantes, au lieu d'une seule comme jusqu' à maintenant. Afin d'assurer la réception des dernières nouvelles de tous les côtes du monde. on a envoyé des nouveaux représentants et du nouveau matériel aux points stratégiques des Etats Units et de l'Etranger.

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Le concours italien en l'honneur de M. E. E. Shauer, leader de la Légion Etrangère, s'est terminé en une finale trépidante le dernier jour du mois de Décembre. Les heureux gagnants des prix ont été, premier M. Bocchi, directeur du bureau de Rome; second, M. Micheroux, directeur à Milan; et M. Annovazzi, directeur à Bologne. Nous félicitons ces messieurs et leur personnel pour leurs victoires dans un concours vivement disputé.



Clipping of Jewish paper in Paris, "Haint," publicizing "Abie's Irish Rose"

ECHOS DE PARAMOUNT

D'après une enquête qui vient d'être faite auprés des directeurs de cinémas aux Etats-Unis par le "Exhibitors Herald-World", journal professional du cinéma, les étoiles Paramount sont les plus populaires et les films Paramount ont produit les meilleures recettes pendant l'année 1929. Clara Bow a reçu le plus grand nombre de voix, obtenant donc le rare honneur d'être en tete de liste des actrices les plus populaires pendant deux ans en succession, vu qu'elle tint déjà ce rang en 1928. Nancy Carroll obtint la troisième place. "Abie's Irish Rose" et "Wings" furent désignés comme ayant rapporté les meilleures recettes pour les films de l'année 1929. Ainsi Paramount maintient sa prépondérance comme protagoniste incontesté de l'industrie cinématographique.

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Un cablegramme de John W Hicks, Jr., directeur-gérant pour l'Australie, proclame le succès sensationnel de "The Love Parade" au Théatre Prince Edward, Sydney, au 12 Janvier. L'enthousiasme des spectateurs de la première soirée était si grand qu'ils se levèrent et acclamèrent l'oeuvre pendant plusieurs minutes. L'un des clous de la soirée fut la radio-diffusion du film sonore directement du théatre à l'amiral Byrd et ses compagnons aux Pôle Sud Cette radio-diffusion fut un succès complet, à en juger par un message chaleureux reçu une demi-heure après la radio-diffusion et envoyé par les deux cameramen Paramount qui accompagnent l'expédition. C'était la première reproduction sonore jamais reçue là-bas, disent-ils.

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Un autre film a commencé son triomphe autour du monde. La première comédie parlante d'Harold Lloyd, "Welcome Danger", a obtenu un énorme succès au Carlton Théatre, à Londres, et figurera au programme pour une période indeterminée.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



The Chevalier personality shines out in this colorful Japanese poster.



The spirit of "The Dance of Life" is vividly expressed in this poster.



Cover page of the English-Japanese textbook on "Dangerous Curves." This is vol. 3 of a series.

JAPANESE POSTERS ARE COLORFUL AD SALES

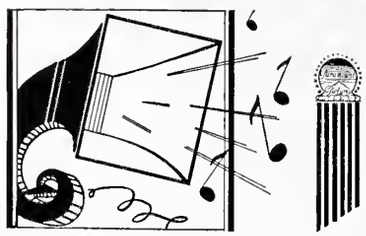
Resourcefulness of Legionnaires in Orient Shown in Issuing English-Japanese Texts

THE importance of ad sales in general and posters in particular is thoroughly understood and appreciated by our Japanese legionnaires. We have seldom seen such fine examples of poster art as those reproduced on this page. It's a real pity that we are unable to show them to you in their original brilliant colors. They are very striking, and are undoubtedly powerful box office aids. To those responsible for these splendid ad sales items, we offer our warmest congratulations.

Another cause for loud and prolonged cheers are the language texts which our Tokyo office is distributing. These have caused a furore throughout the Orient and have been the subject of considerable newspaper comment.

To enable Japanese picturegoers to understand Paramount talkies better and, at the same time, help familiarize them with the English language, Messrs. Cochrane and MacIntyre, our two able and resourceful representatives in that territory, hit upon the happy idea of publishing "English texts of talkies with Japanese translations," in which the English dialogue and its Japanese equivalent appear side by side. The books are of pocket size, with attractive blue covers and sell for 25 sen apiece.

Score another point for Paramount initiative and ingenuity!



Paramount

VORSCHLÄGE

"SOUND" SUGGESTIONS!

Above is a reproduction of the cover page of the mimeographed sound bulletin for projectionists issued by E. G. Techow, publicity manager for Paramount in Central Europe. The purpose of the bulletin is to inform operators how to give proper care and attention to Paramount sound films. This is an excellent idea both from an efficiency as well as from a good will standpoint. Operators will be thankful and exhibitors grateful.

Once before we called attention to such a bulletin. In the September 1929 issue we reported that our Sydney publicity office had published a sound bulletin which was sent to operators in the Australian territory.

This idea ought to be pretty generally adopted by all our offices.



Another striking poster on "Innocents of Paris," exploiting the "idol of France."



This "Four Features" poster features the four popular players in the film.



The above is a facsimile of a newspaper ad for "Dr. Fu Manchu" which appeared in—no, not in China—but in Cuba! There is a large Chinese colony in Havana, where Paramount operates the Fausto Theatre.



Cover of vol. 2 of the interesting series of dialogue textbooks.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

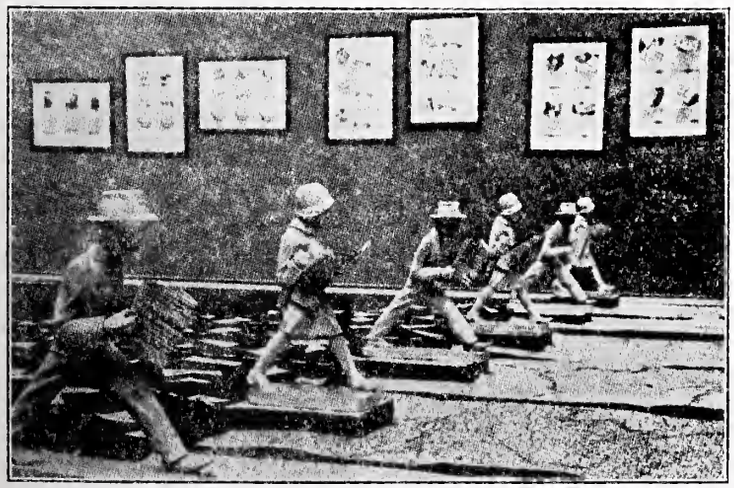
"La historia de CHEVALIER o lo que va de hoy a ayer"

Auca en diez y seis aleluyas, por Guasp



FROM THE CRADLE TO THE SCREEN!

Here's the life story of Maurice Chevalier pictured in cartoon and rhyme. It originally appeared in the deluxe program for "Innocents of Paris" issued by our Barcelona office. Top strip depicts the future "idol of France" in his childhood days. Second strip shows him in his adolescent period, dreaming of a stage career, but earning a living as a carpenter. Third strip features Chevalier the trapeze artist and soldier. Bottom strip portrays him as a successful French music hall entertainer and world famous screen star in Paramount pictures.



This special group of figures was an interesting feature of the advertising exhibit held in connection with the 1929 Berlin convention of the International Advertising Association. It illustrates a real American truth—"They Read As They Run." Moral: Advertising should be big enough to be seen and brief enough to be easily read. By the way, the figures represent the latest in "plastic advertising." Instead of pen and pencil, paint and brush, the artist used his clay and plaster, and the modern mixture that so closely resembles bronze.

PARAMOUNT-"PHILCO" IN NATIONAL EXPLOITATION TIE-UP; CHEVALIER FILM FIRST TO BENEFIT

ONE of the most extensive tie-ups in the motion picture advertising and exploitation fields has been arranged by Paramount with the Philadelphia Storage Battery Company, manufacturers of "Philco" radio receiving sets. It is national in scope and embraces every medium of merchandising—magazine advertising, newspaper campaigns, window displays, billboard advertising, etc.

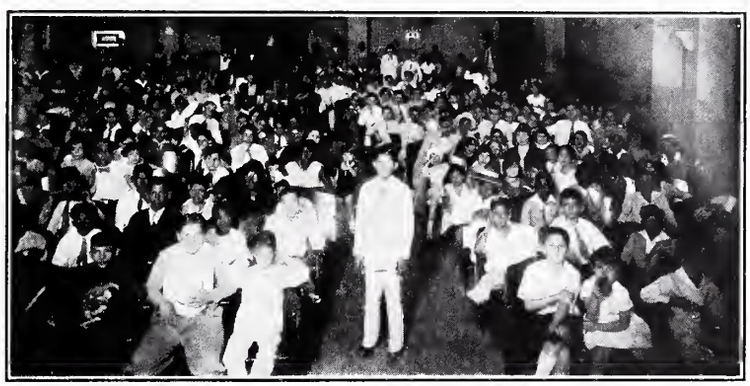
More than 130 jobbers and 12,000 "Philco" dealers throughout the United States will co-operate with Paramount exhibitors to the mutual benefit of all.

Basically, the idea is founded upon the "Philco" series of "No blur—no distortion" advertisements which ingeniously illustrate the difference between clear radio reception and distorted reception. This is done by placing adjacent photographs of famous persons in each ad, one sharp and clear, the other greatly distorted. (See 24 sheet tie-up pictured below.)



In the tie-up series, Paramount stars will be used, with all ad matter featuring the star's current picture.

"The Love Parade" was the first picture chosen to be exploited this way and the opening barrage of advertising started January 18.



In Cuba, January 6 is Santa Claus day for children. What could be more appropriate than a "Kiddies Matinee"? So Henry Dorsey, manager of the Cuba Theatre, Santiago, arranged one, charged a nominal admission price, gave a great show, distributed toys to the happy children and gained a lot of good will, plus plenty of word-of-mouth advertising.

AUTO SHOW TIE-UP!

We nominate for the exploitation Hall of Fame, Messrs. Morais and Evans of the Palace Theatre, Kingston, Jamaica, who staged an auto carnival that was a "wow" and made the theatre the talk of the town.

The carnival consisted of a parade of eighteen different makes of motor cars through the principal streets of Kingston. Each car was decorated to represent a coming motion picture, "Thunderbolt," "Wheel of Life," etc. The parade finished up at the Palace, where a committee of prominent judges awarded prizes for the best decorated cars.



Here's the front of the Cuba Theatre, Santiago, showing the brilliantly lighted display on "The Four Feathers." Note the four feathers outlined in electrics.

LA PARAMOUNT AL DIA

El record mundial de lo que pudiéramos llamar "resistencia teatral" (función continua), ha ocasionado una amigable competencia entre Mr. Barutio, Gerente del Teatro Rialto, de Nueva York, y Mr. Ullmann, Gerente del Teatro Paramount, de París. Mr. Barutio inauguró el primer record dando una función continua de 24 horas con la película "El blanco que hacía de negro." Inmediatamente, con una acometida muy propia del arranque francés, Mr. Ullmann sobrepasó este record con una función continua de 39 horas de "La Rosa de Irlanda." Pero he aquí que Mr. Barutio no se resigna y, queriendo poner las cosas en su lugar, como buen americano, extiende el record a una función continua de 42 horas, casi dos días completos, teniendo en la pantalla "El Virginiano." Bien parece que ahora toca a Mr. Ullmann contarnos el resto de la historia y ver definitivamente quién se queda con el campeonato.

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Cerróse a últimos del pasado diciembre el concurso abierto en Italia en honor de Mr. E. E. Shauer, Director General de la Legión Extranjera. Los tres premios fueron adjudicados en la siguiente forma: Primer premio: Sig. Bocchi, gerente de la Agencia de Roma; Segundo premio: Sig. Micheroux, gerente en Milán; y Tercer premio: Sig. Annovazzi, gerente en Bologna. Nuestra felicitación más calurosa a los tres señores y al personal que los secunda por la espléndida campaña desarrollada en honor de nuestro Director General.

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La Paramount sigue predominando en Broadway. Semana tras semana, el "Nuevo Espectáculo del Mundo" ocupa los lugares preeminentes de la Via Blanca. Cuatro producciones Paramount estuvieron exhibiéndose simultáneamente durante el mes de enero: "El desfile del amor" completó su undécima semana en el Criterion; "El Virginiano" acaba de completar cuatro semanas de éxito en el Rialto; "El Poderoso," bate todos los records de taquilla en el Rívoli; "La mujer que ríe," "Su Majestad la Girl," "Tras los bastidores" y "Siete días de permiso" llenó de bote en bote y semana tras semana el teatro Paramount.



A BENDA MASK!
Jean Arthur, Paramount player, aptly simulates the girl of the Benda mask. Benda masks are so named, after the famous artist who originated them.

PARAMOUNT RECEIVES ATENEO PRIZE



AS reported in the November 1929 issue of this publication, Paramount was awarded the famous Madrid Ateneo prize —an award similar in character to the Nobel prize—for its enterprise in being the first to introduce sound pictures into Spain. This signal distinction followed the premiere of "Innocents of Paris" in Barcelona and Madrid.

The actual award of the prize was made early in December amid impressive ceremonies and in the presence of a distinguished group of government officials and representative literary figures.

Above, you see Mr. M. J. Messeri, managing director of Spain, receiving the prize on behalf of Paramount from Senor Alfonso Senra, vice-president of the Ateneo Society. Mr. J. Vidal Gomis, secretary of our Spanish organization, is the third gentleman from the right.



The prize, reproduced here, is a book, a special deluxe edition of Cervantes' famous novel, "Don Quixote," enclosed in an artistic case. It has found a permanent resting place in Mr. Shauer's library at Home Office.

Richard M. Blumenthal, secretario ejecutivo de Mr. Melville A. Shauer in París, ha sido agraciado por la Liga Aeronáutica de Francia con una condecoración por sus espléndidas labores en la presentación de las películas "Alas" y "La Legión de los Condenados" en el teatro Paramount, de París, así como por el interés que ha mostrado en favor de los niños franceses y su empeño en dar a conocer en Francia las ventajas de la aviación.

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¡Extra! ¡Extra! Según radiograma enviado por Rucker y Vanderveer, "cameramen" de la Paramount agregados a la Expedición Byrd, se espera que ambos artistas salgan del Antártico en dirección a Nueva York del 15 de enero al 1 de febrero. Traen una película filmada en las heladas regiones del Polo Sur que promete ser la culminación del gran esfuerzo realizado por la Expedición. ¡Les espera un recibimiento digno de reyes!

En una imponente ceremonia, a la que asistieron prominentes figuras literarias y del mundo oficial y diplomático de España, recibió el Sr. M. J. Messeri, gerente general de la Paramount en la Península Ibérica, el premio que el Ateneo de Madrid acaba de conferir a la Paramount por haber introducido en España la película sonora. El premio consiste en una edición especial del "Quijote," ricamente encuadernado y dedicado a la Paramount.

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En la fotografía de arriba aparece el vicepresidente del Ateneo señor Alfonso Senra en el momento de entregar el volumen al señor Messeri.

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Una nueva película ha comenzado su viaje triunfal alrededor del mundo. Trátase de "¡Viva el peligro!", la nueva creación hablada de Harold Lloyd. Actualmente está conquistando un éxito sin precedente en el teatro Carlton, de Londres.

LA PARAMOUNT AL DIA

Según cablegrama enviado por M. John W. Hicks, Jr., Director de la Paramount en Australia, "El desfile del amor" alcanzó un éxito incomparable en el Teatro Príncipe Alberto, de Sydney. El entusiasmo despertado por la nueva creación de Chevalier sobrepasó las esperanzas más optimistas. El público aplaudió durante varios minutos después de terminada la función. El acontecimiento más sobresaliente de la noche fué la transmisión por radio de la película a la Expedición Byrd, en el Antártico. Es la primera vez que en las heladas regiones antárticas se recibe por radiografía una película sonora. Un aerograma recibido en el teatro de la Paramount de Sydney, media hora después de terminar la función, trajo la agradable noticia de que el personal de la Expedición había gozado como nunca al recibir por el aire las bellísimas melodías de "El desfile del amor" sin perder ningún detalle.

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¡Muy pronto! La primera película Paramount a todo color, con coros de canto y diálogo, "El rey vagabundo," en la cual interpreta el papel de protagonista Dennis King, será estrenada en el Criterion a mediados de febrero. Se cree que será algo supremo en lo que respecta a películas. El papel de dama joven está magistralmente interpretado por Jeanette MacDonald, la dama joven de Chevalier en "El desfile del amor."

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De acuerdo con una estadística publicada en el "Exhibitors Herald," publicación cinematográfica independiente, las estrellas de la Paramount y las películas de esta empresa han sido las que más han agradado al público americano durante el año de 1929. Clara Bow recibió el mayor número de votos, viniendo a ser por segunda vez la actriz más popular de Cinelandia, honor que también mereció en 1928. Nancy Carroll ocupa al tercer lugar. "Alas" y "La Rosa de Irlanda" fueron proclamadas "los dos mejores atractivos de taquilla de 1929." De esta manera es cómo la Paramount sigue ocupando el primer puesto en la vanguardia de la industria.



SPANISH BOOP-A-DOOP!
Just as a rose by any other name would smell as sweet, so a boop-a-doop in any language sounds just as appealing. At all events, Helen Kane looks Spanish here, altho she sings in English. Miss Kane's baby voice will next be heard in "Dangerous Nan McGrew," a comedy talkie now in preparation.

Paramounteers in the "PURELY PERSONAL" News of the Month



J. H. Seidelman

Legionnaires in Cuba, Jamaica and Panama had the unexpected pleasure of seeing Mr. J. H. Seidelman, assistant manager of the foreign department, "in person" during the month of January. He made a three weeks business trip through that territory, and returned to his desk at Home Office on January 29, full of "pep and ginger," as he himself expressed it.



Ray Deligtisch

Friends and former fellow workers of Ray Deligtisch at Home Office were delighted to hear that she made her operatic debut in Milan recently, and scored a pronounced success. Ray, formerly secretary in the Home Office production department, left about four years ago to study voice in Europe. While she studied, she also worked in Paramount's office in Milan. And now success has crowned her many years of hard, unremitting labor! Congratulations, Ray!



Mel. G. Lawton

Executives and heads of departments in Sydney, Australia, tendered M. G. Lawton, who resigned as publicity manager, a farewell dinner in recognition of his services to the company. Mel has assumed the general managership of the Prince Edward Theatre, Sydney.

TIBOR ROMBAUER IS HOME OFFICE VISITOR

THE distinction of being the only foreign arrival at Home Office during January belongs to Mr. Tibor Rombauer, branch manager of our Rio de Janeiro office, which controls the entire northern part of Brazil. The Capitolio and Imperio Theatres, which Paramount operates in Rio, are also under Mr. Rombauer's general supervision.



Tibor Rombauer

Mr. Rombauer is a veteran of Paramount's Brazilian organization. The interesting fact about his visit is that it is his first trip to New York. He confided to the Editor that altho he has seen innumerable pictures of New York's skyscrapers, including the Paramount Building, the tremendous size of the buildings was still a constant source of wonder and amazement to him.

The sound situation, which was the primary reason for his coming, is the same in his territory as elsewhere. In other words, picturegoers in Brazil are keen on sound pictures. "The Patriot" and "Innocents of Paris" were shining successes in Brazil.

Mr. Rombauer is spending most of his time here in a projection room, looking at an average of three pictures a day. He expressed himself as being delighted with the new crop o New Show World hits, and predicted that 1930 would be a banner year for Paramount in his territory.

We conclude this little story about him with the information that he is pleasingly plump, speaks half a dozen languages, and has a sense of humor!

JOINS FOREIGN PUBLICITY DEPARTMENT

AS a magnet attracts steel filings, so does Paramount attract the most desirable type of manpower. From all parts of the world come young, ambitious, purposeful men, eager to learn, determined to succeed, anxious to carve out a future for themselves in the premier motion picture organization.



Ferdinand A. Lobkowicz

Such a man is Ferdinand August Lobkowicz, a recent addition to the foreign publicity department at Home Office.

As might be guessed from his name, Mr. Lobkowicz is an Austrian, of an ancient and distinguished family. He studied law abroad and was graduated from the Austrian University with high honors. America called him—the irresistible call of Opportunity! He worked for a year in a New York bank, but his heart was in the picture business. In August, 1928, he joined Paramount.

Then followed the usual period of intensive training, first in the New York exchange and later in the Publix Theatre Managers' Training School. His assignment to the foreign publicity department followed his graduation from the Managers' School. Mr. Lobkowicz edits a German news bulletin, "Behind the Screen in Hollywood", dealing with Paramount personalities and pictures, which is printed in more than one hundred newspapers and magazines in Germany and Central Europe. With his ability, background and experience, he should make his mark in Paramount.



FOREIGN OFFICE HONORS MR. LASKY

When Jesse L. Lasky, first vice-president in charge of Paramount production, arrived in Mexico City, with a party of friends, he received a cordial Paramount welcome from Clarence C. Margon, our general manager in that territory. Local government officials, in particular Secretary Padilla of the Mexican Cabinet, joined Mr. Margon in honoring Mr. Lasky at several specially arranged functions. Above scene is that of a luncheon tendered Mr. Lasky at the Mexican City Country Club on January 3.



Left to right: Ike Blumenthal, E. E. Shauer, Robert Rosenthal.

This informal snapshot of three well known Paramounteers was taken "somewhere in Europe" on the occasion of Mr. Shauer's last visit abroad. Judging from their expressions, the cameraman must have interrupted a weighty conference.



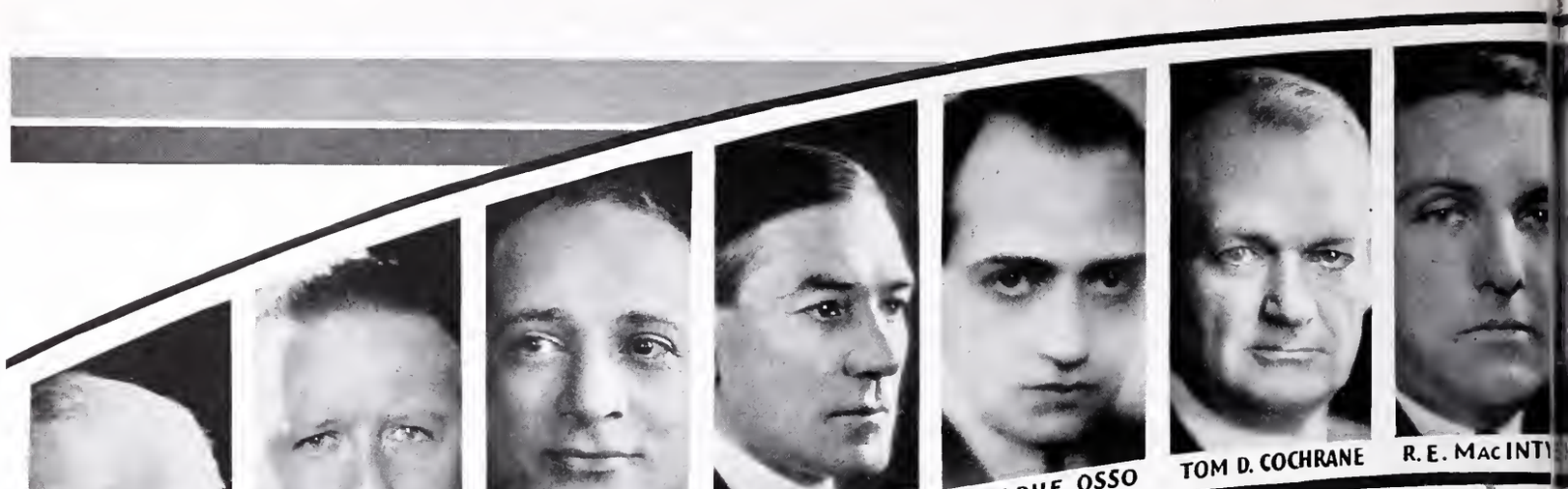
Gertrud Wiethake

The postman has just deposited on our desk a colored picture postcard from Gertrud Wiethake, who is hobnobbing with the multi-millionaires in Miami, Florida, on a short leave of absence from the foreign publicity department. The postcard scene features an azure sky, giant palm trees and a calm, inviting ocean. We look out of our window. New York is wrapped in dismal, mid-winter slush. And we whisper wistfully, "Oh, Miss Wiethake, how could you?"



Norman A. Kohn

Early in January, Norman A. Kohn departed for South America to reassume his duties as special representative of the Brazilian Division. During his several months' stay in New York, Mr. Kohn added to his considerable knowledge of motion pictures with a course of study in the Publix Theatre Managers' School.



LEADE
IN
1929 "ALL FOR PA


MONTAGUE GOLDMAN


TIBOR ROMBAUER


O. V. TRAGGARDH


A. L. PRATCHETT


LOUIS FOLDES


E. J. LIPOW


L. GOLDFLUSS

THE FINAL SCORE

GREAT BRITAIN	117.90
AUSTRALIA	112.64
SCANDINAVIA	104.29
LATVIA	100.89
PORTO RICO	97.92
SPAIN and PORTUGAL	95.62
CUBA	94.75
CANAL ZONE	94.73
MEXICO	91.97
POLAND	90.17
ITALY	88.39


C. B. BALLANCE


J. A. GROVES


R. A. LOOMIS

WILL



RS ALL
HE
RAMOUNT" CONTEST


GUS J. SCHAEFER


HARRY NOVAK


HENRI KLARSFELD


MAX WIRTSCHAFTER


AMERICO ABOAF


A. KUZMIN

AS AT DEC. 31, 1929

CHILE	88.32
CZECHO-SLOVAKIA	87.57
*FRANCE	87.50
GUATEMALA	84.33
JAPAN	83.53
*ARGENTINA	83.00
GERMANY	81.10
HUNGARY	77.45
HOLLAND	70.38
BRAZIL	69.74
AUSTRIA	56.82

* *Estimated*


MARK HANNA


WILLIAM HURWORTH


J. P. DONOHUE


R. JELLINEK

REVIEW

OF THE 1929

"ALL FOR PARAMOUNT" CONTEST

BY



Assistant Manager, Foreign Department

Foreword

ANY review of the 1929 "All For Paramount" contest must properly begin with the frank statement that it was the most trying contest the Foreign Legion has faced in its entire history. The coming of sound created chaotic conditions all over the world. You legionnaires out in the field—on the firing line—confronted with almost insuperable obstacles, and handicapped by governmental regulations, restrictive legislation, censorship, kontingents, industrial depressions and a host of other local troubles, gave a magnificent account of yourselves. It was a severe test of your ability, loyalty, ingenuity and adaptability. You worked under constant and intense pressure, and you came through with flying colors! As one who was in intimate touch with your problems thruout the contest and watched your efforts with growing amazement and satisfaction, I say to you in all honesty and sincerity, we are proud of you, each and every one of you! You are worthy of the Paramount label—the trademark which you so staunchly upheld during a year of many trials and tribulations. A few highlights of individual accomplishments:

GREAT BRITAIN

First Place Winners. Sound gave this division its opportunity and no time was lost after that. The figures speak for themselves. Accepted increase in quota and still came out on top.

AUSTRALIA and FAR EAST

The greatest go-getters in the world. Consistent increase in business year after year. Organization A-1. Wins second place. Enough said.

SCANDINAVIA

The York brothers — Eriksen — Salomonsen — what a combination! Almost pushed to the wall by seemingly insurmountable difficulties, yet came through in third place.

LATVIA

A new office—but old in experience. We salute Kuzmin and his staff.

PORTO RICO

Accepted an increased quota and still finished close to the top. Good work!

SPAIN

95% of quota here. Reflects great credit on ability and spirit of Messeri and his Matadors. Splendid work!

CUBA

Fighting hard in the face of tough conditions. Having just visited them I can vouch for this Hundred Per Cent Paramount Gang.

CANAL ZONE

Shows consistent business increase from year to year. Accepted increased quota last month and still among the top-notchers. Excellent work!

MEXICO

Margon's boys illustrate the truth of that old adage, "it isn't where you start, but how you finish that counts." Mexico was near the bottom at the beginning of the contest, but they are among the first ten at the end, and over 90%. Great work!

POLAND

Poland's showing is truly wonderful, when you are familiar with conditions as they exist today in Central Europe. I take off my hat to Messrs. Goldfluss and Tyktin and their staunch Paramounteers.

ITALY

No division worked harder than that commanded by Mr. Souhami. The Italian legionnaires can always be depended upon to give their all to any contest. In the final month they boosted themselves from eighteenth to eleventh. That shows you their calibre.

CHILE

Only country without a sound installation, but Paramount spirit carried them through a trying period. Nearly 90%!

CZECHO-SLOVAKIA

The excellent record, considering what they had to contend with, of Mr. Jellinek's office, is proof positive that they are very much on the job in that corner of the globe. It was an uphill fight all the time, but they came through.

FRANCE, BELGIUM, SWITZERLAND

I have the utmost admiration and respect for the legionnaires commanded by Mr. Osso. No one knows better than I what they have been up against in that territory. Under normal conditions they would have been a sure winner. As it is, their showing is distinctly creditable.

GUATEMALA

Shortage of product almost ruinous and yet the boys came through under most trying difficulties.

JAPAN

Heart-breaking obstacles — yet tireless efforts and great results. Under normal conditions Cochrane and MacIntyre would be among the first three. We are satisfied even though they may not be.

ARGENTINA, PARAGUAY, URUGUAY

Quota too high. Should have been adjusted. Yet not a single word of complaint from the Gauchos. 83%—remarkable in face of conditions.

GERMANY

In my opinion, the German Division, under the superb leadership of Ike Blumenthal, deserves a special medal for valor "under fire." Anyone at all familiar with the foreign situation knows what's been happening in the German territory. It has taken super-human effort and energy to do the things the Paramounteers there have accomplished.

HUNGARY

Mr. Foldes, branch manager, has a loyal, hard-working crew in his office. Their final standing is not a true measure of their fighting power.

HOLLAND

Slow getting started. Many changes with sound. Better prospects in view.

BRAZIL

It is certainly no reflection on the courageous efforts made by the Brazilian Division that they are almost at the tail end of the list. I know that John L. Day, general manager, takes genuine pride in that office, led by Tibor Rombauer, branch manager. The past year has been a heart-breaking one for them, but they have made the best of an unusual situation.

AUSTRIA

Not up to promises but trying hard. Prospects are better.

REPRESENTATIVES

Ballance, Hanna, Perkins, Lichtscheindl, Hammar, Palugyay —giving their all to Paramount in remote parts of the earth. They are pioneering new ground with wonderful results and the success of the department as a whole is due in no small measure to their individual efforts in their respective territories.

And last, but not least, to the Paramount Legionnaires throughout the World — salesmen, bookers, bookkeepers, inspectors—all employees—our heartfelt thanks to each and every one of you for your splendid efforts and excellent results.

1930—*Early Signs of Success*

Cochrane *(Japan)*—Greatest January business in its history. Increased quota by request.

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Lange *(Argentina)*—January business bigger than last three years. Greatly optimistic, with future prospects.

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Messeri *(Spain)*—January ahead of last year and previous years. Sound business phenomenal.

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Peereboom *(Holland)*—January biggest business in fourteen months. Watch their speed.

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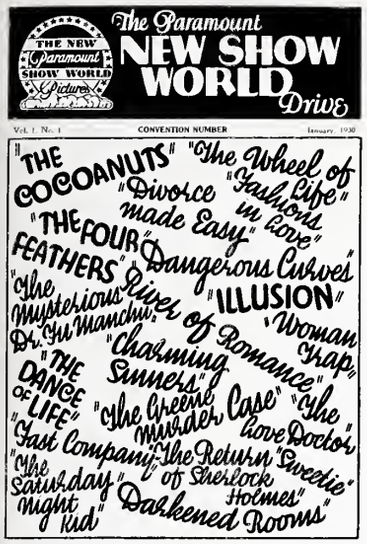
Graham *(Great Britain)*—Most enthusiastic convention in history of the company. Big push now on. Advance bookings tremendous.

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Hicks *(Australia)*—Has asked for increase in quota. Long runs outstanding successes.

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Foldes *(Hungary)*—January gross biggest in history. Fine start for New Year.



Cover page of the initial issue of the new British house organ, "The New Show World," edited by Mr. A. O'Connor, and dedicated to the vigorous prosecution of the special six months' sales drive in 1930.

LASKY OUTLINES PLAN FOR FOREIGN FILMS

THE formation of a group of stock companies composed of artists from Spain, France, Germany, Italy and other nations to permit the separate and perfect filming of talking pictures in various important languages of the world is the solution to the problem of producing sound films for foreign countries. That statement was made by Jesse L. Lasky, first vice-president in charge of Paramount production, following his return from a combined business and vacation trip into Mexico.

"Hollywood will solve the problem," said Mr. Lasky, "and I can see a real influx to the screen colony of players speaking key tongues. We can take no halfway measures. Artists must talk in the native language of each country that is to be served with American-made pictures.

"My trip was in the form of a vacation and to study at first hand a portion of the Spanish market. While in Mexico City we made tests of Spanish actors. Their pure Castilian will make them well fitted to form the nucleus of a Spanish stock company. Pictures for foreign lands may be made at the same time that we film our English productions. As soon as our English-speaking players complete a scene, casts of other nationalities can re-enact the scene in turn.

"We conducted this experiment with Maurice Chevalier's starring vehicle, 'The Big Pond.' Chevalier and his leading woman, Claudette Colbert, speak French and English fluently. We first made English scenes, then filmed them in French. The results were beyond our expectations."

BULLDOG DIVISION STAGES CONVENTION; STARTS 1930 NEW SHOW WORLD DRIVE

Tremendous Enthusiasm Features Gathering of British Organization; John C. Graham Honored — Women Delegates Present for the First Time—M. A. Shauer Is Guest of Honor

THE Bulldogs are losing no time!

They don't intend to rest on their 1929 laurels!

They're going to beat last year's record to a frazzle!

They've got the pictures; they've got the manpower; they've got the leadership; they've got the enthusiasm; and they've got the will to win!

That, in a nutshell, is the impression one gathers from reading an account of the super-enthusiastic convention the British organization staged in London the very first week in January.

The gathering was notable in many respects. For the first time in history, women delegates were present, and, if anything, they were even peppier than the male of the species. Then again, the knowledge that they were the winners of the international "All For Paramount" contest keyed the assemblage up to a high pitch of excitement.

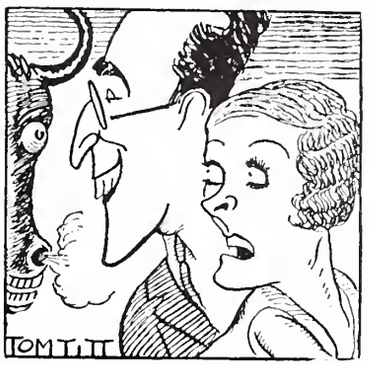






HIGHLIGHTS OF BRITISH CONVENTION!

The Paramount "New Show World" trademark in the top photo was the cynosure of all eyes—the focus of the convention. Center photo shows Mr. Ayres, Secretary, presenting the massive silver tea service to Mr. Graham on behalf of the organization. Mr. Graham was visibly touched by this unexpected honor and showed it when he expressed his appreciation of the gift. Bottom photo shows the conventioneers at their banquet. Note presence of the feminine delegates.



This is how Tom Titt, famous cartoonist of "The Evening Standard," London, saw Harold Lloyd, Barbara Kent and the bull in "Welcome Danger" now current at the Carlton Theatre in London.

One of the most moving incidents of the convention was the presentation to Mr. John C. Graham, managing director, of a silver tea service, from the branch and district managers and the head office executives, as a token of esteem and affection for their beloved chief.

But the outstanding highspot was the announcement by Mr. Graham of a special six months' sales drive, beginning in March and ending in August, "to enable us," as he put it, "to pile up monthly grosses which will result in this releasing year (1929-1930) being the greatest in the history of the British organization."

The drive is to be known as "The Paramount New Show World Drive", and a special magazine, "The New Show World," will be published every other week to chronicle the efforts of the various branches. As customary, definite quotas have been assigned to the branches, and there will be substantial prizes for the winners.

The convention reached a glorious climax in the banquet held at the Park Lane Hotel.

Melville A. Shauer, special foreign representative, was the guest of honor at the convention meetings and the banquet.

As we go to press, the Aquitania is nearing New York, bringing Messrs. Graham and M. A. Shauer for important conferences at Home Office. On the same boat is S. R. Kent, general manager of Paramount, who is returning from a combined business and vacation trip abroad. All three are assured of a hearty Paramount welcome!

NOTIZIE DEL MESE

Il "record" mondiale per la presentazione ininterotta e continua d'uno spettacolo fa parte ora d'un concorso internazionale fra il direttore del "Rialto" a New York, il Sig. Barutio, e il Sig. Ullmann, direttore di Paramount a Parigi. Sig. Barutio stabilì il primo "record" col presentare al pubblico la rappresentazione per 24 ore consecutive della rinomata pellicola "Why Bring That Up?" Il Sig. Ullmann, con coraggio veramente gallico, riuscì però ad appropriarsi del "record" durante le feste natalizie, dando una presentazione per 39 ore continue della pellicola "Abie's Irish Rose." Sig. Barutio non si volle dare per vinto, ed approfittandosi dei festeggiamenti per San Silvestre e della popolarità del "Virginian," diede una presentazione continua di 42 ore; quasi due giorni! Ora tocca al Sig. Ullmann!

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Il concorso tenuto in Italia in onore del capo della Legione Estera, il Sig. E. E. Shauer, ha raggiunto una fine molto eccitante. I felici vincitori dei primi tre premî sono: Cav. Bocchi, direttore dell'ufficio a Roma, Count Micheroux, direttore a Milano e Sig. Annovazzi, direttore a Bologna. Ci congratuliamo con questi Signori e col loro personale delle loro vittorie in una lotta che è stata così animata e contestata.

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Paramount continua a dominare su Broadway! Ogni settimana "la Gaia Via Bianca" continua ad essere arricchita d'un nuovo successo Paramount. Durante il mese di gennaio vi erano quattro spettacoli Paramount allo stesso tempo:—"The Love Parade" al "Criterion," dove dopo undici settimane fa sempre furore; "The Virginian" che completa ora la sua quarta settimana tremenda al "Rialto"; "The Mighty" con George Bancroft, che stabilì nella prima settimana un nuovo "record" per il "Rialto," e che continua a riempire il teatro ancora adesso dopo cinque settimane. Le altre attrazioni al teatro Paramount in gennaio erano:—"The Laughing Lady," "Glorifying the American Girl," "Behind the Makeup" e "Seven Days Leave."



"BARKING" FOR BUSINESS!

A lot of doggone good actors are discovering that their bark is worse than their bite—over the microphone! Here's a canine player undergoing his "woof, woof" test for Richard Wallace, director of the latest Morau and Muck vehicle, "Two Black Crows in the A.E.F."

WINNERS OF ITALY'S "SHAUER" CONTEST





SIG. MARIO ANNOVAZZI
Branch Mgr. Bologna
Winner of 3rd prize



CAV. ARRIGO BOCCHI
Branch Mgr. Rome
Winner of 1st prize



COUNT MICHEROUX
Branch Mgr. Milan
Winner of 2nd prize

THE special four months' inter-exchange drive in honor of Mr. E. E. Shauer, which Italy launched last September, came to a triumphant close on December 31. It was one of the most hotly-contested sales drives ever staged, and aroused intense local enthusiasm. The knowledge that it was in honor of the leader of the Foreign Legion acted as a spur to greater effort and achievement.

When the dust had settled and the final figures had been checked, it was discovered that the Rome office was first, Milan, second and Bologna, third. Advised of the results, Mr. Shauer cabled his warmest congratulations to Messrs. Bocchi, Micheroux and Annovazzi, the respective branch managers.

Paramount Around the World echoes Mr. Shauer's congratulations to the winning offices and extends a word of appreciation to the losing exchanges for their splendid efforts. Mr. Souhami, managing director, and Mr. Aboaf, general manager, are deservedly proud of their staunch Italian legionnaires.

Ultimissima! L'ufficio centrale a New York ha ricevuto recentemente una radio da Rucker e Vanderveer, i due fotografi di Paramount che si trovano al Antarctico colla spedizione Byrd. Essi avvisano che s'imbarcheranno per New York verso il 15 gennaio o 1o febbraio, e porteranno con loro una pellicola che rende immortale l'impresa dell' Ammiraglio Byrd e dei suoi compagni al Polo Sud. Li accoglieremo con un saluto veramente reale e degno di Paramount.

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Verso la metà di febbraio sarà presentato al pubblico al "Criterion" la prima produzione di Paramount tutta in colori, tutta parlata e tutta cantata, "The Vagabond King"! Sarà senza dubbio una delle più grandi attrazioni nella storia della cinematografia. Dennis King, il protagonista di fama teatrale, e Jeanette MacDonald, che ha la parte principale femminile nel "Love Parade," saranno le stelle di questo nuovo capo lavoro.

Al direttore generale di Paramount per la Spagna ed il Portogallo è stato presentato poco tempo fa il famoso premio Madrid-Ateneo, un magnifico volume legato dell' opera celebre del Cervantes, "Don Quixote." La cerimonia che accompagnò la presentazione, fù molto impressionante e ci furono presenti parecchi personaggi importanti del mondo litterario spagnuolo, nonchè dei rappresentanti del Governo. Questo pure è un' altro segno della riconoscenza del pubblico che apprezza l'intrapesa di Paramount per aver introdotto la pellicola parlante in Ispagna.

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Un' altro trionfo dell' arte cinematografica inizia la sua gita in giro al mondo. La prima commedia di Harold Lloyd, "Welcome Danger" (Evviva il pericolo), ha avuto un esito enorme al "Carlton Theatre" di Londra, dove sarà proiettato indefinitivamente.

NOTIZIE DEL MESE

Un censimento che venne fatto recentemente fra gli esibitori degli Stati Uniti, sotto gli auspici del giornale cinematografico "Exhibitors Herald-World," ci mostra che durante tutto il 1929 non solo gli attori della Paramount sono stati i preferiti del pubblico, ma pure che le pellicole Paramount hanno dato i milgiori risultati al botteghino. A Clara Bow, che ha ricevuto il maggior numero di voti, va la distinzione d'essere per la seconda volta l'attrice favorita del pubblico. Ella fù eletta prima pure nel 1928. Nancy Carroll occupa il terzo posto. A "Abie's Irish Rose" e "Wings" va l'onore d'essere le due miglior' pellicole da punto di vista d'incassi durante il 1929. Così dunque mantiene Paramount il suo posto incontestabile alla testa dell'industria cinematografica!

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La "Ligue Aeronautique de France" ha presentato una medaglia aerea al Sig. Richard M. Blumenthal, assistente del Sig. Melville Shauer, per il suo lavoro in congiunzione coll' esibizione di "Wings" e di "The Legion of the Condemned" al teatro Paramount di Parigi. Allo stesso tempo quest' atto è un segno di riconoscenza per gli sforzi che sta facendo il Sig. Blumenthal per coltivare fra il popolo francese un interesse ed un amore per l'Aviazione.

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Una radio dal Sig. J. W. Hicks, Jnr., direttore generale di Paramount in Australia, ci annunzia l'esito sensazionale della "première" del "Love Parade" che ebbe luogo al "Prince Edward Theatre" di Sydney il 12 gennaio. L'entusiasmo del pubblico che era presente allo spettacolo era così grande che si alzò ed applaudì la pellicola per parecchî minuti. Il colmo però della serata fù la trasmissione dello spettacolo direttamente dal teatro all' Ammiraglio Byrd ed i suoi compagni al Polo Sud. Una mezz' ora dopo la trasmissione si riceveva già un messaggio da Byrd e dai due fotografi di Paramount comprovando quanto si erano divertiti al sentire il trattenimento. Questa è la prima volta che viene trasmesso un trattenimento di questo genere a quelle regioni.



ITALIAN LEADER!

An informal snapshot of David Souhami, managing director of Italy, whose legionnaires have just completed a spirited inter-exchange contest in honor of Mr. E. E. Shauer. Mr. Souhami is wearing a beret, a headpiece popular in artistic circles both in Europe and in America.

CHEVALIER ELECTED TO N. Y. BRANCH OF FRENCH WAR VETERANS; GETS MEDAL FOR GOOD WILL



MAURICE CHEVALIER is now a member in good standing of the New York organization of French War Veterans of the Great War.

The invitation to join the French War Veterans was extended to the Paramount star by Mr. Joseph Donon, president of the veterans' organization, who recently visited him at the Long Island studio.

Furthermore, "In appreciation of his artistic achievements for the promotion of good will between France and the United States," the French War Veterans presented Chevalier with a handsome medal, pictured above.

As a member of the regular French army, in which he served his required period of military training, Chevalier saw service in the opening days of the Great War, was severely wounded, spent over two years as a prisoner of war and was decorated with the Croix de Guerre by the French government

BELIEVE IT OR NOT!

Figures, just compiled by General Traffic Manager P. H. Stilson, show that during the year 1929, Paramount exported 49,334,083 *feet of film in* 5,114 *cases, which weighed* 352,107 *lbs. Some traffic!*

"INNOCENTS" GIVES MANCHESTER, ENGLAND ITS LONGEST RUN IN SEVEN YEARS

Chevalier Film Launched on Wave of Live-Wire Exploitation; Co-op Page a Feature

RECORDS, records, and still more records!

This is the inspiring story of Maurice Chevalier's initial talkie, "Innocents of Paris," which is now being generally released throughout the world.

Its latest success, as reported in a cable by Mel A. Shauer, special foreign representative, occurred in Manchester, England, where the picture played to three weeks of big business at the Theatre Royal.

Three weeks may not sound like much of a "long run," but when you learn that it was the longest run the town has had in seven years, you appreciate that, in view of local conditions, three weeks was as great a feat as three months would be in some big city.

Incidentally, it may be of interest to mention that the Theatre Royal is an old, historic playhouse, full of glorious theatrical traditions. It was built in 1775 and is one of the few theatres in England to possess a royal charter. It is now a first-run motion picture house and the home of Paramount pictures.

Naturally, "Innocents of Paris" had to be "sold" to the Manchester public in a big way, and it is clear from the evidence at hand that Manager Greenfield, who had charge of the advance advertising campaign, didn't overlook a single exploitation trick. He even arranged a co-operative tie-up page, reproduced on the right. Co-op pages are an old story in America, but they're mighty tough to "put over" in Europe. In fact, this is the first one we have seen from abroad in years and years. All the more credit to Mr. Greenfield!

It is to be expected, now that Chevalier is established in Manchester, that "The Love Parade" will surpass the record made by "Innocents of Paris."

FRENCH VERSION OF "THE LOVE PARADE" CREATES FUROR IN MONTREAL, CANADA

CHEVALIER'S TRIUMPH!

Translation of review which appeared in "La Presse", Montreal, Jan. 20. This newspaper has the greatest circulation in Canada, and is the second largest French newspaper in the world.

Maurice Chevalier, the French comedian in "The Love Parade", which is now the current attraction at the Palace, has by far a greater success than in "The Innocents of Paris". The success is so tremendous that it could not be surpassed by any picture of the same type. Chevalier's excellent partner is the charming and beautiful New York actress, Jeanette MacDonald. The comical element is furnished by the singer-acrobat Lupino Lane, assisted by the singer and dancer, Lillian Roth. "The Love Parade" is in each single phase a wonderful film and has a very amusing story. The scenery is original, rich, and of very good taste. The plot is sufficiently intriguing, the comical or sentimental situations are simply overflowing and the music is excellent.

Maurice Chevalier sings in his inimitable fashion French songs like "Paris, je t'aime" and "On n'en sert plus maintenant", which perhaps made the greatest hit. The English songs are "The Love Parade" and "Anything to Please the Queen". A great deal of the dialogue is in French and the rest is very well translated in superimposed titles on the screen.

It is understood that Chevalier is a wonderful actor, he is as amusing as possible, always natural and at ease, and plays the role with great distinction. Jeanette MacDonald, who is a newcomer to the screen, won at once the hearts of the people through her dignified playing, her beauty and her stirring acting.

"The Love Parade" will certainly be one of the greatest screen presentations of the current year.

Breaks All Records at the Palace Theatre; Lauded by Press and Hailed as Big Step Forward

YOU have only to read the adjoining review to realize that the showing of the French version of "The Love Parade" at the Palace Theatre, Montreal, Canada, on Jan. 18, created more excitement than an earthquake. But if you want further proof, read what Ed. English, Paramount's branch manager in Montreal wrote to Mr. Seidelman:

"This was the first time that French titles were used in a talking picture in this territory. At the opening of the picture on Saturday they broke the house record, also on Sunday; and today (Monday) they are doing 'turn-away' business.

"The French population of this city is about 750,000. The reception that "The Love Parade" received here by both press and public proves conclusively that they appreciate this gesture on the part of Paramount in presenting the French version. On the whole, everyone in the business in Montreal is convinced that this is a great step forward."

The overwhelming success of the French version, which was edited by the Foreign Production Department, indicates that the Foreign Department is on the right track.



This co-op tie-up page appeared in "The Evening Chronicle", over 300,000 circulation.

VAN PARAMOUNT GESPROKEN!

Het wereldrecord van het geven van onafgebroken doorloopende voorstellingen, heeft het karakter aangenomen van een internationaal geding tusschen den Heer Barutio, Directeur van het Rialto Theater, te New York en den Heer Ullmann, Directeur van het Paramount Theater, in Parijs.

De Heer Barutio plaatste het eerste wereldrecord op zijn naam met het geven van een 24-uur voodstelling in zijn theater van "Why Bring That Up?"

De Heer Ullmann pareerde met een doorloopende voorstelling van 39 uur van "Abie's Irish Rose" gedurende de Kerstdagen. Dat was Fransch uithoudingsvermogen.

En thans gaat de Heer Barutio weer vooraan in den theater marathon met een onafgebroken reeks voorstellingen van 42 uur, in het Rialto Theater met "The Virginian."

42 uur. Dat is zachtjes geteld bijna twee dagen.

Wij zijn benieuwd, of de Heer Ullmann op 't oogenblik een soort winterslaap houdt, om uit te rusten alvorens het 42-uur record te kloppen.

Het Italiaansche concours, gehouden ter eere van den Heer E. E. Shauer, Directeur der Buitenlandsche Afdeeling, van Paramount, kwam op den laatsten dag van December tot een onverwachten climax. De prijswinners waren, de Heer Bocchi, Directeur van het Paramount kantoor, te Rome (eerste prijs), de Heer Micheroux, van het kantoor, te Milaan (tweede prijs) en de Heer Annovazzi, van het kantoor, te Bologna. Wij feliciteeren deze Heeren met hun overwinning, in dezen vinnigen en hardbevochten wedstrijd.

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Richard H. Blumenthal, assistent van MelvilleA. Shauer, in Parijs, heeft een onderscheiding gekregeu van de Ligue Aeronautique, de France, voor zijn werk in verband met het vertoonen van "Wings" en "Legion of the Condemned," in het Paramount Theater, te Parijs en voor hetgeen hij gedaan heeft voor de Fransche kinderen en voor zijn werkzaamheden betreffende vlieg propaganda, in Frankrijk.



HANDS ACROSS COUNTRY!

Wesley Ruggles, on the left, director of Nancy Carroll's latest vehicle, "Honey", greets his brother, Charles Ruggles, featured Paramount player. They don't look alike, but they have both made their mark in the film world.

Paramount heerscht nog steeds op Broadway met onbeperkte macht. Er gaat geen week voorbij, zonder een nieuwe succesfilm van de "New Show World" serie op den "Grooten Witten Weg." Gedurende Januari werden tegelijkertijd vier verschillende Paramount films vertoond op Broadway, te weten:

"The Love Parade," thans voor de elfde week in het Criterion Theater;

"The Virginian," een film, die vier weken enorme zaken deed, in het Rialto Theater;

"The Mighty," de nieuwste George Bancroft film, die tijdens de eerste week in het Rivoli Theater alle records sloeg en daar thans voor de vijfde achtereenvolgende week volle zalen trekt.

Voorts "The Laughing Lady," "Glorifying the American Girl," "Behind the Makeup" en "Seven Days Leave," als de Januari attracties, in het Paramount Theater.

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Met indrukwekkend ceremonieel, bijgewoond door hoog geplaatste regeerings ambtenaren en menschen uit de literaire wereld, werd de beroemde Madrid Ateneo prijs uitgereikt aan den Heer M. J. Messeri, Directeur van Paramount, in Spanje en Portugal, als blijk van waardeering van Paramount's vooruitstrevendheid, door het introduceeren van de klankfilm in Spanje. De zoozeer begeerde prijs bestond uit een exemplaar van Cervantes' "Don Quixote" in prachtband.

Speciaal Bericht! Op het Hoofdkantoor van Paramount, te New York is onlangs een radio ontvangen van de twee Paramount operateurs der Zuidpoolexpeditie, Rucker en Vanderveer, dat zij tusschen 15 Jan. en 1 Feb. naar New York hopen te vertrekken met de complete film, die de prestaties van Admiraal Byrd en diens moedige medewerkers vereeuwigt.

Er wacht beiden een vorstelijke ontvangst in New York.



Our feminine readers will be interested in this photo in which Lillian Roth mirrors the latest in negligees. It's a Hollywood creation!



SALUTE!

An unusual scene from the unusual Paramount production, "Seven Days Leave", in which Gary Cooper and Beryl Mercer (standing next to Cooper) play an unusual "romance".

De Heer John W. Hicks Jr. Directeur van de Australische Divisie, stuurt ons een telegram over het uitbundige succes van "De Liefdes Parade" in Sydney, alwaar de film voor het eerst werd vertoond, op 12 Januari jl. in het Prince Edward Theatre.

Het enthousiasme van het publiek kwam tot uitdrukking inhet spontane applaus, dat verscheidene minuten aanhield. De clou van den avond was de radio uitzending van de film naar Admiraal Byrd en diens collega's, direct van het theater naar de Zuidpool. Dit bleek een ongekend succes, want een half uur later seinden de twee Paramount operateurs, die de expeditie van Admiraal meemaken, dat de omroep uitstekend ontvangen werd. Dat was volgens hun verklaring de eerste klank reproductie aldaar opgevangen.



In this characteristic sketch of Clive Brook as he appears in "The Laughing Lady", opposite Ruth Chatterton, the artist, Louis Sherwin of the "New York Evening World", has emphasized the polished reserve and self-assurance which mark Mr. Brooks' performance of the big business lawyer. The deft acting of the principal players, coupled with the interesting story and fine direction, put this Paramount picture in the sure-fire entertainment class.

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Er is nog een film, die overal op de wereld met succes begroet wordt, namelijk Harold Lloyd's jongste klucht "Welcome Danger." De film werd uitbundig toegejuicht in het Carlton Theater, in Londen en draait in dat theater voor onbepaalden tijd.

WORDT VERWACHT! Paramount's eerste gekleurde klankfilm van de beroemde operette "The Vagabond King." Deze klankfilm met zang en dans, zal in het midden van Februari voor onbepaalden tijd in het Criterion Theater, op Broadway draaien. Deze film is perse een van de grootste attracties der filmwereld. De hoofdrollen worden gespeeld door Dennis King, den sympathieken operette zanger en door Jeannette MacDonald, de vrouwelijke hoofdrol van "The Love Parade."

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De uitslag van een onlangs door het film vakblad "Exhibitors Herald-World" gehouden enquete in de Ver. Staten, was, dat in 1929 Paramount spelers en Paramount films de grootste populariteit genoten, en dat de rendabiliteit dier films het grootst was.

Clara Bow verkreeg het grootste aantal stemmen en mag zich thans dientengevolge verheugen over het ongewone verschijnsel van tweemaal achtereen bovenaan de eerelijst te staan. Zij won zoowel in 1928, als in 1929. Nancy Carroll was nummer drie.

"Abie's Irish Rose" en "Wings" werden tot de twee grootste schlagers van 1929 gerekend.

Hieruit blijkt wederom, dat Paramount nog steeds onbetwistbaar kampioene is van de industrie.

Over Clara Bow gesprokcn.

Deze jeugdige actrice is bij het ter perse gaan van dit nummer met vacantie in New York, waar zij reeds een bezoek heeft gebracht aan het Hoofdkantoor van Paramount.



Also for the information of the fair sex we publish the above picture in which Jack Oakie demonstrates the art of make-up!



In a popularity poll conducted by a Berlin newspaper, "The Docks of New York," was one of the two Paramount pictures in the list of the first ten. Bancroft, who visited Berlin last year, is a great favorite throughout Germany.

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Der leitende Dircktor für Australien, John W. Hicks, Jr., gab in einer Radiodepesche Mitteilung von dem unerhörtem Erfolge den "Die Liebes-Parade" im Prince Edward-Theater in Sydney bei seiner Erstaufführung am 12. Januar erzielt hat. "Das begeisterte Premierenpublikum brach in ein minutenlanges, tosendes Beifallsklatschen aus." Der Höhepunkt des Abends aber bestand in einer Radio-Uebertragung des Tonfilmes direkt vom Theater an die Südpolexpedition des Admiral Byrd und wurde laut einer eine halbe Stunde später eintreffenden Radiobotschaft der beiden Paramount-Film-Reporter mit grösster Begeisterung im Expeditionslager aufgenommen. Es war die erste Uebertragung eines Vollsprechfilms auf den Südpol.

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Paramount erster Vollfarbenfilm ist auf dem Marsche: "The Vagabond King," der auch ein Vollsprech- und Singfilm ist, wird Mitte Februar zur Uraufführung am Broadway gelangen. Dieses Meisterwerk wird mit Leichtigkeit einen hervorragenden Platz in der Geschichte des Films einnehmen. Die romantische Gestalt des Bühnenschauspielers Dennis King und Jeanette MacDonald von "Die Liebes-Parade" Berümtheit werden die Hauptrollen kreieren.



Virginia Bruce gives her interpretation of the blonde flappers made famous by the highly individualized drawings of John Held, Jr.

"VON POL ZU POL"

Paramount-Neuigkeiten der ganzen Welt.

Einem nationalen Wettbewerbe der New Yorker Kino-Fachzeitschrift "Exhibitors Herald-World" zufolge, wurde von den amerikanischen Kinobesitzern die Paramount-Stars als die beim Publikum beliebtesten erklärt und die Paramount-Filme des Jahres 1929 als die grössten Kassenschlager gekennzeichnet. Clara Bow erhielt die grösste Anzahl der Stimmen und wurde dadurch der seltenen Ehre zu Teil, zum zweiten Male als Königin aller Filmkünstlerinnen gekrönt zu werden, da sie auch schon im vorigen Jahre die überwiegende Mehrzahl aller Stimmen auf sich vereinigen konnte. Nancy Carroll bekam den dritten Preis. Als die gewinnbringendsten Filme des Jahres 1929 wurden "Wings" und "Dreimal Hochzeit" genannt. Wie immer, Paramount stets in der Führung.... der erklärte Weltmeister der Kino-Industrie!

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E-X-T-R-A-A-U-S-G-A-B-E... Die New Yorker Zentrale erhielt eine Radionachricht von den beiden Filmreportern der Byrd Antarctic-Expedition Rucker und Vanderveer, dass sie sich zwischen dem 15. Januar und dem 1. Februar auf die Heimreise nach New York begeben werden. Sie bringen einen Film mit sich, der die kühnen Taten des Admiral Byrd und seiner Begleiter verherrlicht. Ein königlicher Paramount-Empfang ist ihnen sicher!

"WINGS" WINS AGAIN!

Add one more honor to the credit of "Wings!"

The exhibitor of the Kino "Hess" Theatre in Sternberg, a small town in Czecho-Slovakia, reports that his patrons voted the Paramount air epic the best picture played during the Festival Week.

In forwarding to Home Office a copy of the exhibitor's letter, Gus Schaefer, general sales manager for Central Europe, added a note, in which he explained that the "Festspielwoche" or Festival Week is a yearly event in the town, usually run the last week in November. The very best pictures are played during those seven days, after which picturegoers vote for their favorite film. Naturally Paramount won!

Zu einer wirkungsvollen Feier, an der die führenden Persönlichkeiten des literarischen und politischen Lebens Spaniens teilnahmen, gestaltete sich die feierliche Uebergabe des berühmten Madrid-Ateneo Preises an den leitenden Direktor der Paramount für Spanien und Portugal, M. J. Messeri. Der Preis, der in einer geschmackvoll gebundenen Ausgabe des berühmten Cervantes Buch "Don Quixote" bestand, wurde dem Paramount Vertreter in Anerkennung seiner grossen Verdienste um die Einführung des Tonfilmes in Spanien verliehen.



Ray Sherwin, staff artist of the "New York Evening World" is responsible for these character sketches of "The Mighty" players. Left to right: Raymond Hatton, Dorothy Revier, Esther Ralston, George Bancroft and Warner Oland. This picture broke the Rivoli house record!

Paramount setzt seinen Siegeszug am Broadway fort: Woche auf Woche vergeht und New York's Vergnügungszentrum wird durch die unerhörten Erfolge der Paramount-Sensationen stets von Neuem in Atem gehalten. Im Januar wurden gleichzeitig vier Paramount-Riesenproduktionen am Broadway gezeigt: "Die Liebes-Parade" ist nun schon seid 11 Wochen im Criterion; "The Virginian" beendete soeben nach 4 erfolgreichen Wochen seine Spielzeit im Rialto; George Bancroft stellte mit seinem letzten Filme einen neuen Kassenrekord für das Rivoli-Kino auf und "The Mighty" wird nun in seiner fünften Woche noch immer vor ausverkauften Häusern gezeigt. Im Paramount-Theater wurden im Laufe des Januar folgende Paramount-Filme herausgebracht: "The Laughing Lady," "Glorifying the American Girl," "Behind the Makeup" and "Seven Days Leave."

Der Kampf um den Weltrekord eines non-stop (d.h. auf gut deutsch "Ende nie..") Kinobetriebes ist in einem Duell zwischen den beiden Direktoren des New Yorker Rialto und des Pariser Paramount Theater's ausgeartet. Mr. Barutio, der Direktor des Rialto-Kino hielt den ersten Weltrekord in seinem New Yorker Theater, indem er den Paramount-Film "Why Bring That Up" durch volle 24 Stunden ohne Pause spielen lies. Monsieur Ullmann, vom Pariser Paramount-Theater antwortete darauf in der Weihnachtswoche mit einer 39 stündigen unaufhörlichen Vorführung von "Dreimal Hochzeit." Doch den momentanen Rekord hält Barutio in New York. Durch ganze 42 Stunden, also fast 2 Tage, und ohne einer einzigen Lichtpause wurde dem New Yorker Neujahrspublikum der Film "The Virginian" vorgesetzt. Wir erwarten nun eine baldige Nachricht aus Paris! Viel Glück, Mr. Ullmann!



"The Love Parade" was the second of the two Paramount pictures to receive enough votes making it eligible for a place among the first ten. Curiously enough, none of the Chevalier productions has as yet been released in Germany.

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Richard M. Blumenthal, der erste Assistent von Melville A. Shauer in Paris, bekam vom französischen Aeronautischen Verein eine Erinnerungsmedaille in Anerkennung seiner grossen Verdienste um die Pariser Uraufführungen von "Wings" und "Legion of the Condemned" im Paramount-Boulevard Theater. Gleichzeitig wurde ihm auch der Dank für die dadurch unter der französischen Jugend betriebene Propaganda für das Flugwesen abgestattet.

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Italien war in den letzten Dezembertagen Schauplatz eines aufregenden Endkampfes um den Sieg im Wettbewerbe zu Ehren E. E. Shauer's, des Generaldirektors der Auslandsabteilung. Der glückliche Sieger war Herr Bocchi, der Leiter der Rom-Filiale. Den zweiten Preise hielt der Leiter der Mailand-Filiale Micheroux und der dritte Preis fiel Bologna und seinem Leiter Annovazzi zu. Unsere herzlichsten Glückwünsche den drei Preisträgern und allen Angestellten zu ihren Erfolgen in diesem so schwer umkämpften Wettbewerbe.



Here's one reason why "The Shopworn Angel" enjoyed a prosperous run at the Tuchlauben Theatre, Vienna, and proves again that "posters promote profits."

Behind the Screen in

NEW CASTING HEAD FOR L. I. STUDIO

FRANK HEATH, veteran motion picture executive, is the newly appointed casting director at the Paramount Long Island studio. He succeeds H. Emerson Yorke, who recently resigned the casting directorship at the Astoria plant.

Heath has been associated with the motion picture industry since 1911 when he began his screen career with the old Vitagraph company in New York as co-director and assistant studio manager. He served as production manager for the Yale University Press in the filming of the "Chronicles of America" and joined the staff of the Paramount Long Island studio six years ago as assistant casting director.

Sol Tepper will take over Heath's former duties as assistant casting director at the Astoria production headquarters.

Mary Astor Titian-haired actress, has been signed to appear opposite George Bancroft in his next starring vehicle, "Ladies Love Brutes." Others newly engaged by Paramount for this talking picture version of Zoe Akin's play, "Pardon My Glove," are little David Durand and Stanley Fields. The picture will be directed by Rowland V. Lee.



Mary Astor

Roger Wolfe Kahn, talented musician and son of Otto Kahn, banker and patron of the arts, has joined the staff of the Paramount Long Island studio, where he is studying the technique of audible motion picture making. After familiarizing himself with the technical side of screen play making, Mr. Kahn plans to compose and possibly record special musical numbers for future motion picture productions.

Phillips Holmes, young son of Taylor Holmes, stage and screen comedian, is to get his best chance to date in talking films through being assigned to play the lead opposite Nancy Carroll in "The Devil's Sunday," her next starring vehicle, written by Edmund Goulding, who will also direct.

Paul Lukas, who has been making a name for himself as a "menace" in Paramount pictures lately, has been assigned an important role in "The Benson Murder Case," in which William Powell will again portray his noted role of Philo Vance, dilettante detective. William Boyd, Broadway stage star, (not to be confused with the movie star of the same name) Richard Tucker and Natalie Moorehead have also been added to the cast.



Scene from the Japanese short feature "The Golden Kimono"

FOREIGN PRODUCTION DEPARTMENT CONCENTRATING ON MAKING VARIETY OF SHORT SUBJECTS

TO date, the Foreign Production Department in our Long Island studio, has finished about thirty-five short subjects in more than a dozen foreign languages. These range from short addresses to elaborate song and dance numbers.

The most recent of those completed is a one-reel subject made in Spanish, featuring "The Rondalla Usandizaga," a string orchestra consisting of six men playing typical Spanish instruments—two Bandurria, one Guitar, two Lutes, tenor and bass, and one Bandolero.

The action takes place in Salamanca, Spain and revolves around an Argentinian boy travelling in Spain, who falls in love with a Salamancan maid and, due to parental objections, secretly serenades her in true Salamancan fashion. The juvenile leads are played by Alberto De Lima and Marguerite Duval. The title of this short subject is "Que Viene Papa!" or "Papa's Coming!"

A Japanese short also recently produced is "The Golden Kimono," a one-reel operetta, featuring Mme. Tamaki Miura, noted Japanese opera singer, the music for which was written specially by Maestro Aldo Franchetti.

A half dozen of the most attractive Japanese girls in pictures assisted Mme. Miura with the dancing and singing. Typical Japanese settings, cherry blossom trees and lovely costumes formed a colorful background for a tale of love, romance and sacrifice ending in tragedy, typical of Japanese opera.



Scene from Paramount's Spanish short feature, "Que Viene Papa"

ONE-ARM ATHLETE'S ROLE WITH POWELL

BY an ironical twist of fate, the accident that deprived John Risso, San Francisco youth and University of California tennis star, of the use of his left arm for life, was responsible for his first big "break" in motion pictures. Risso is playing the role of Tony, a newsboy pivotal character, with William Powell in "The Street of Chance."

Risso was chosen for the part by Director John Cromwell after the casting department had searched a week for an Italian youth twenty-five years of age with only one arm. Risso had been in Hollywood only a few months and his screen work during that time had been confined to extra work.

When a small boy, he experienced a fall that shattered his left arm and he has never since been able to use it. A courageous youngster, however, he went out for tennis at the University of California and despite his handicap, he won his "C" tennis three years in a row.

Richard Arlen has started active production on his next starring vehicle, "The Light of Western Stars," talking version of Zane Grey's novel of the vanishing West. This Paramount picture is under the co-direction of Otto Brower and John Langan. The screen adaptation was made by William Slavens McNutt and Grover Jones.



Richard Arlen

Supporting Arlen are Mary Brian, Harry Green, Regis Toomey, Fred Kohler, William Le Maire, George Chandler, Sid Saylor, Guy Oliver and Gus Saville.

Nancy Carroll's new starring vehicle has been definitely titled "Honey." It is the musical version of "Come Out of the Kitchen," Broadway stage success. The notable supporting cast includes "Skeets" Gallagher, Harry Green, Stanley Smith, Jobyna Howland, Lillian Roth, Charles Sellon and Zasu Pitts.

Victor Moore, one of Broadway's favorite stage comedians, will play one of the principal roles in "Dangerous Nan McGrew," the forthcoming all-talking-and-singing screen comedy featuring Helen Kane, which Mal. St. Clair will direct at the Long Island studio. Moore is now appearing in the New York stage musical comedy hit, "Heads Up." James Hall and Stuart Erwin are the other two prominent players in the cast.

Jack Holt has been signed for an important role in "The Border Legion", the Zane Grey story to be directed by William Wellman. Richard Arlen will star in the film and Mary Brian will have the leading feminine role. Eugene Pallette is prominent in the cast.

Paramount Studios



A PHONEY PHOTO!

Yes, sir, there's something phoney about this picture! We don't believe any man can carry on a telephone conversation with two wrong numbers at the same time! Still, Maurice Chevalier portrays a big business man in "The Big Pond," and captains of industry are capable of anything!



Eugene Pallette

Eugene Pallette, veteran heavy of the screen, has just signed another long term contract with Paramount. The pioneer actor, whose association with motion pictures has extended over a period of more than twelve years, was given the new contract because of his excellent characterizations in such Paramount pictures as "The Virginian" and "Pointed Heels."



MARY BRIAN HAILED AS FILM BEAUTY

Twenty-five per cent of the beauty of the screen is within the Paramount fold, in the opinion of Rolf Armstrong, well-known artist. Armstrong has just chosen the 16 leading beauties of the films, and of these, four have been appearing in Paramount pictures.

They are Clara Bow, Nancy Carroll, Mary Brian and Evelyn Brent.

WARNER OLAND WILL AGAIN PLAY TITLE ROLE IN SEQUEL TO "FU MANCHU" FILM SUCCESS



Warner Oland

"THE Return of Fu Manchu" is about to go into production at the Paramount studios in Hollywood, revealing further adventures of Detective Nayland Smith of Scotland Yard in pursuit of the crafty Oriental criminal made famous by Sax Rohmer's pen. Jesse L. Lasky announced today that this sequel to "The Mysterious Dr. Fu Manchu," one of the most successful talking pictures of last year, will be directed soon by Rowland V. Lee, who made a name for himself handling the previous picture.

Warner Oland will again play the title role. The part of the Scotland Yard sleuth again falls to O. P. Heggie, its creator.

Adaptation of "The Return of Fu Manchu" for the talking screen is being made by Lloyd Corrigan and Florence Ryerson, collaborators on the initial picture. No further cast assignments have been made.

PARAMOUNT TO FILM "HEADS UP"

"HEADS UP," the Aarons and Freedley musical comedy which has scored one of the outstanding hits of the current New York theatrical season, will be brought to the audible screen by Paramount and will be filmed as an all-talking-singing-dancing production at our Long Island studio.

Although final production plans have not yet been made, it is probable that many principals from the New York stage cast will play their corresponding roles in the film version of "Heads Up" and the original chorus may also be seen in the picturization.

The acquisition of "Heads Up" adds another musical comedy hit to the list of forthcoming musical productions which includes "Follow Thru," the Schwab & Mandel success, which is scheduled for production at the West Coast studio later in the season.

PARAMOUNT BUYS "THE GENERAL," CONTINENTAL STAGE HIT; LOTHAR MENDES TO DIRECT



Lothar Mendes

"THE General," European stage success by Ludwig Zilahy, noted Hungarian playwright, has just been purchased by Paramount. B. P. Schulberg, general manager of West Coast production, announces it will be produced as an important talking feature for the 1930-31 season.

Word of the purchase followed the arrival in Hollywood recently of Zilahy, who was accompanied from New York by Lothar Mendes, assigned to direct the filming of "The General." Zilahy was signed to work on the adaptation of his play by Schulberg, when the latter was abroad a few months ago. Following the completion of the adaptation Zilahy plans to return to Europe.

He has written nine successful plays and five novels, besides having a hundred published poems to his credit. Among his stage hits are "The Sun Is Shining," "The Musical Clowns," "Icicle" and "Siberia." His books include "Two Prisoners," "Something is Adrift in the Water," "Deadly Spring" and "My Great Grandfather's Love."

"QUEEN HIGH" TO BE SCREENED

"QUEEN HIGH," stage musical comedy hit, has been purchased by Paramount and will be filmed at the Long Island studio as a screen farce with music.

It will be produced on the screen under the supervision of Schwab & Mandel, musical comedy producers who presented the original stage hit and who recently aligned themselves with Paramount in the production of audible motion pictures. Fred Newmeyer, who has directed many of the outstanding screen comedies of recent seasons, has been assigned to direct the film version of "Queen High."

To date one member of the cast has been named. He is Charles Ruggles, who played in "Gentlemen of the Press," "The Lady Lies," "Roadhouse Nights" and "The Battle of Paris."



TALKING FAN LETTER!

Clara Bow recently received a unique fan letter from an admirer in New York City. The ingenious young man recorded his message on a dictaphone and sent the cylinder to the redheaded "It" star in Hollywood. Influence of the talkies, no doubt!



Jimmie Durante

"Roadhouse Nights" has been selected as the final title for the original Ben Hecht story recently filmed at the Paramount Long Island studio under the working title of "The River Inn." This talking production, directed by Hobart Henley, features Helen Morgan, Charles Ruggles, Fred Kohler and the comedy trio, Clayton, Jackson and Durante, who make their screen debut in this picture.



Charles "Buddy" Rogers has started production on his next talking vehicle, "Safety in Numbers," under the direction of Victor Schertzinger.

Rogers plays an heir to many millions who becomes involved with chorus girls. Kathryn Crawford, Carole Lombard, Josephine Dunn and Geneva Mitchell are his four leading women.

FALANDO DA PARAMOUNT

Numa impressiva cerimonia, a que compareceram altas figuras do mundo literario e politico da Hespanha, recebeu Mr. M. J. Messeri, director da Paramount na Hespanha e Portugal, um preciso volume ricamente encadernado contendo commentarios e todo o texto do "Dom Quixote," premio do Ateneu de Madrid á Paramount por ter sido a primeira companhia a offerecer o cinema falado ao povo hespanhol.

* * * * *

O concurso realizado na Italia em honra de Mr. E. E. Shauer, director do departamento estrangeiro da Paramount, terminou no dia 31 de Dezembro. Os vencedores foram, nos tres primeiros logares: Mr. Bocchi, gerente do departamento de Roma; Mr. Micheroux, gerente em Milão; e Mr. Annovazzi, gerente em Bolonha. Aos tres victoriosos paramountezes enviamos os nossos sinceros saudares.

* * * * *

Um novo systema de exhibição cinematographica, isto é, exhibição contínua, entrou ha pouco em uso e uma especie de desafio internacional teve logar entre Nova York e Paris. Na metropole americana, coube a Mr. Barutio, gerente do cinema "Rialto," inaugurar esse interessante "marathon" com o filme "Why Bring That Up?" (O Anjo da Discordia), mantendo o seu theatro aberto durante todas as 24 horas de um dia. Em Paris, levantando a luva de desafio, Monsieur Ullmann, gerente do Theatro Paramount da capital franceza, fez passar o filme "A Rosa da Irlanda" durante 39 horas consecutivas, na vespera e no dia de Natal do anno passado. Avisado por telegramma desse successo do gerente francez, o seu angonista de Nova York firmou logo um novo "record," fazendo uma sessão contínua, na noite e dia de Anno Bom, de 42 horas consecutivas com o filme "The Virginian." Resta agora que M. Ullmann arme um novo estratagema para destruir este "record."

* * * * *

Mr. Richard M. Blumenthal, ajudante de Melville A. Shauer em Paris, acaba de receber uma medalha que lhe foi offerecida pela Liga Aeronautica de França em recompensa pela apresentação de "Asas" e "A Legião dos Condemnados" no theatro Paramount de Paris, assim como por seus serviços prestados á caixa de auxilio ás creanças pobres de Paris.



ROMBAUER ACHA-SE EM VISITA A NOSSA MATRIZ

PASSAGEIRO do "Eastern Prince," chegou recentemente a Nova York o Sr. Tibor Rombauer, um dos mais competentes auxiliares da organização da Paramount no Brasil, superintendente que é da nossa Central no Rio de Janeiro.

O Sr. Tibor Rombauer é bem um veterano da Paramount. A sua entrada para gerir os negocios da nossa Central brasileira data de ha annos, quando Mr. John L. Day, Jr., director da Paramount na America do Sul, tendo remodelado inteiramente o nosso systema naquella republica, pois, com a acquisição de theatros a Paramount se fez tambem exhibidora, convidou o Sr. Rombauer para gerir a nossa Central assim como o vasto territorio norte-brasileiro.

Esta viagem do illustre paramountez, premio aos esforços por elle postos em pratica em prol do prestigio da nossa marca no Brasil, realiza-se num momento por demais opportuno, no forte da nossa producção, e desde a sua chegada que o nosso visitante não tempo para mais nada senão apreciar o grande programma de filmes novos postos á sua disposição. A sua admiração pelo novo programma, excusado é dizer, é completa e assoberbante.

Não ha duvida de que esta viagem do Sr. Rombauer a Nova York tem um alcance de veras importante para a divisão brasileira, que muito breve irá ter uma visão mais approximada do material que temos em mão, porque o Sr. Rombauer está preparando um relatorio para o seu departamento, no qual apreciará todos os filmes por elle vistos.

Ao Sr. Rombauer o nosso *welcome!*

Um telegramma de Mr. John W. Hicks Jr., director-gerente da Paramount na Australia, dá-nos a auspiciosa noticia do grande successo obtido em Sydney, no Prince Edward Theatre, com o filme "The Love Parade," que alli se estreou a 12 de Janeiro ultimo. O filme foi tão bem recebido a ponto de merecer uma longa salva de palmas ao encerrar-se a sua apresentação. Uma grande innovação levada a effeito nessa noite da estreia foi a irradiação de todas as partes vocaes do filme, com o fim de serem ouvidas pelo commandante Byrd e membros de sua expedição no Polo Sul. Uma messagem radiographica do commandante Byrd recebida meia hora depois, dizia ter a irradiação sido ouvida no Polo sem a falha de uma unica palavra. Esta foi a primeira vez que já se fez a irradiação de um filme falado em todas as partes.



"SEVEN DAYS LEAVE"

New York critics agree that this film will be one of the leading contenders in the poll for the best pictures of 1930. It is based on Barrie's famous story, "The O'd Lady Shows Her Medals." Gary Cooper is perfect as the lean and lanky Scotch laddie, and Beryl Mercer makes an ideal London charwoman.

THE CLOWN BLUES!

Lillian Roth gives her interpretation of the happy sad blues that are a feature of "Honey," the latest Nancy Carroll musical comedy. The lyrics are sad, but the clarinet laughs between words. Incidentally, advance reports say that "Honey" is even sweeter than "Sweetie."



"THE LAUGHING LADY"

Ruth Chatterton portrays the title role of the society woman, who laughs in the face of death, scandal and divorce, with grace and distinction. Clive Brook is the delightfully polished and self-assured lawyer who eventually weakens.

* * * * *

Uma nova producção comica já anda a correr mundo—é "Haroldo Encrencado" (Welcome Danger), ultima creação de Harold Lloyd, que fez ha pouco uma movimentada temporada no cinema Carlton de Londres, onde foi a comedia muito applaudida.

* * * * *

A Paramount continua a dominar a Broadway! Semanas e semanas consecutivamente, os seus filmes attrahem as grandes multidões á chamada "via-lactea" neuyorkina, onde a marca da Companhia gosa de cada vez maior prestigio. Durante o mez de Janeiro, mostravam-se simultaneamente quatro grandes producções Paramount na Broadway: "Alvorada de Amor" (The Love Parade), que já está na sua decima-setima semana de exhibição no cinema Criterion; "Agora ou Nunca" (The Virginian), que esteve durante quatro semanas de verdadeiras enchentes no "Rialto"; "O Poderoso" (The Mighty), que mostrou George Bancroft em um esplendido trabalho e ainda se acha em exhibição no cinema "Rivoli"; e "A Mulher que Ri" (The Laughing Lady) no grande Theatro Paramount. Nesta mesma casa, aliás, correram ainda durante o mez de Janeiro os seguintes filmes: "Glorificação da Belleza", "Sete Dias de Licença" e "Por Traz da Mascara".



"BEHIND THE MAKEUP"

Hal Skelly again plays a happy-go-lucky vaudeville performer in his usual, natural, unaffected style. Fay Wray and William Powell are the other featured players in this backstage film, which is distinctly different from the average production of this type.

* * * * *

Parabens! Segundo um radiogramma recebido na nossa Matriz, proveniente dos cinematographitas da Paramount que estão com a Expedição do Commandante Byrd ao Polo Sul, sabemos que esses dois "cameramen" estarão de volta para Nova York entre fins de Janeiro e principios de Fevereiro. É mais importante ainda é sabermos que os dois emissarios da Paramount trazem comsigo todo o material filmado entre as geleiras do polo, material que ha de dar para fazer uma obra documentaria das de maior importancia artistica e scientifica destes ultimos tempos. Parabens, repetimos, aos paramountezes de todo o mundo, que muito breve irão dispôr de mais um filme de formidavel actualidade, original e inusitado como bem poucos!

* * * * *

Espera-se para meiados de Fevereiro, no theatro Criterion da Broadway, o super-filme "The Vagabond King," producção toda a côres, cheia de cantos e de musicação primorosa e original. Estamos certos, este filme constituirá o maior successo do mez. Dennis King, nome de grande reputação, e Jeanette MacDonald, famosa por sua comparceria com Maurice Chevalier, fazem parte do numeroso elenco dessa portentosa creação do cinema falado.

* * * * *

Por meio de um apanhado feito pela revista "Exhibitors Herald-World" entre quasi todos os exhibidores dos Estados-Unidos, sabemos ter a Paramount conquistado o primeiro logar não só quanto á popularidade dos seus artistas, assim como pelos maiores successos de bilheteria obtidos por seus filmes durante o anno de 1929. Clara Bow, quanto aos artistas, recebeu o maior numero de votos, sendo a primeira na lista organizada por aquella publicação, tendo cabido a Nancy Carroll o terceiro logar. Entre os filmes computados, "A Rosa da Irlanda" e "Asas" foram considerados como os melhores para os exhibidores pela grande popularidade que desfructaram. Por ahi se vê que a Paramount conquistou e continua a manter a primazia no mundo cinematographico, e por isso é que dizemos: si é um filme da Paramount é o melhor do programma.

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Manoel de Araujo, Br. Mgr.

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BRAZIL
Julia Marpas Mesplè
Branch Manager

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Curityba, Est. do Paraná, BRAZIL
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PARAMOUNT FILMS (S. A.)
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Vicente Salso, Branch Mgr.

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D. Rafael Alberola Altrá,
Branch Mgr.

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José Soto, Branch Mgr.

PARAMOUNT FILMS, S. A.
Rua Braamcamp, 10
Lisbon, PORTUGAL
F. Ressano Garcia, Branch Mgr.

NEW BRANCH MANAGERS!

In connection with the managerial promotions in the Australian and New Zealand territories, reported in last month's issue, we present herewith the gentlemen "in person."



W. E. Kirby

Mr. Kirby, formerly Auekland branch manager, was promoted to the Sydney branch managership. Mr. Curry who made an enviable record as salesman in Wellington, was appointed Auckland branch manager. Mr. Hagon's achievements as Sydney salesman won him the post of branch manager in Launeeston, Tasmania. He succeeded L. E. Brown, resigned.



Harry Curry



A. W. Hagon

Commenting on the appointments, Mr. Hieks, managing direetor for Australia and New Zealand, made this significant remark:

"As long as Paramount has the manpower within the organization for the better positions, I will promote from the ranks. These three new appointments mean new blood at the top and new openings for others. More than ever before, I urge every man to try to better himself so he can better his position with Paramount."

CLARK'S DIVISION WINS BLUE RIBBON CONTEST

Simultaneously with the close of the international "All For Paramount" contest, Australia eoneluded its loeal, inter-exehange eontest. As was to be expected, the Blue Ribbon buneh went way over quota nationally.

Bill Clark, leader of the Bulldog Division, led the field with a pereentage of more than 116%. Divisional Manager Hurworth and his Kangaroos stood at 98%, while Jaek Groves' Tigers registered 96% according to the Dee. 14 standings. Chanees are all three divisions went over the top. In the districts, Gawler was first, Craig seeond, and Henderson, third.

Wellington, Launeeston, Sydney, Brisbane and Melbourne were even then (Dee. 14) over quota. Among the salesmen, Harry Curry's zone was in top plaee with the remarkable pereentage of 133%. All in all, it was a rip-snorting eontest!

PARAMOUNT SOUND NEWS, IN UNIQUE RADIO TIE-UP, FILMS KING'S LONDON SPEECH IN AMERICA



Associated Press Photo

THE most direet tie-up between radio and the sound newsreel ever made is shown in a reeent issue of Paramount Sound News, when King George's speech, whieh opened the London Naval Parley, is "broadcast" in a speeial news pieture whieh was released on Broadway just a few hours after the Parley opened at a point over three thousand miles from New York.

Although television has not developed to sueh a eommercial point as to make it praetieal to present aetual pictures of the British monareh so quiekly, Paramount was able to present to the Ameriean publie the most important news event of the day in a manner both practieal and unique.

The pieture was made at a "radio" eonferenee (see photo above) held in the Mayfair Hotel in Washington, D. C., the morning of the broadeast. This was attended by Acting Secretary of the Navy Ernest Lee Jahneke, Admiral Charles F. Hughes, Chief of Naval Operations; Rear Admiral A. T. Long, Chairman of the Executive Committee of the General Board of the Navy; Capt. A. W. Johnston, Director of Naval Intelligenee; and Commander Skelton, who were seeking to eomply with President Hoover's wish that everyone eonneeted with the administration keep well informed about the Parley.

With the co-operation of the Columbia Broadcasting System, whieh pieked up the King's address on its short wave station W2XE and rebroadeast it over station WABC, Paramount Sound News was able to reeord this long distance program on sound film while photographing the early morning gathering as it was grouped about the radio set "listening in."

A superimposed picture of King George, whieh had the effeet of being projeeted from the radio set, gave a realistic touch to this unique treatment of a news subjeet.

ATTENTION, PLEASE!

Palmer H. Stilson, General Traffie Manager, makes a request that all foreign offiees, when they find it neeessary to return merchandise to New York, inquire of their Forwarding Agent as to who their New York eorrespondents may be.

Whenever possible, the Shipping Agent abroad should eonsign miscellaneous shipments to New York, eare of one of the following agents:

Massee & Co.,
115 Broad St. New York.

Interoeean Forwarding Co.
276-5th Ave., New York.

Edwin O'Brien, Inc.,
24 Stone St., New York.

These companies ean be depended upon to faeilitate clearance and promptly make delivery at New York.

Foreign offiees that find it neeessary to ship new merchandise to New York, or to handle return shipments or purehases of offieials abroad will please direet that eonsignments be forwarded through the above agents.

PRESIDENTIAL BOUQUET!

Writing in his "Washington, Day By Day" eolumn in the "New York Evening World," Robert Barry, speeial Washington eorrespondent, had this to say in a reeent issue:

"Mr. Hoover (referring to the President of the United States) likes men of the type of Adolph Zukor or Jesse Lasky. He thinks they are doing a big thing in the life of the Ameriean people. If it involves no embarrassing aftermaths, the President is willing to go quite a long ways to do things for the talkie newsreels, and he likes the Paramount group because they do not ask him to do unreasonable things, as the so-ealled old-fashioned theatrieal press agent or eireus press agent used to do and think that was the only way they could prove they were smart."

PARAMOUNT'S NEW OFFICE IN MELBOURNE, AUSTRALIA



PRIDE OF THE BLUE RIBBON BUNCH!

The new Paramount office in Melbourne was formally opened on November 25, 1929. Above are reproduced glimpses of some of the interiors. Even from these small photos you can see that this new home of Paramount pictures is the last word in beauty and modernity. Business actually becomes a pleasure amid such cheerful and luxurious surroundings!

Paramount Around the World

Vol. 3 No. 3 MARCH 1, 1930 Worth: Everything you can give it



BROADCASTING THE FOREIGN LEGION'S 1930 "Studio-Sponsored" CONTEST.....

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 MARCH 1, 1930 No. 3

Contest: 1930 Style

WITH nothing but a fragrant and stirring memory left of the 1929 "All For Paramount" competition, the Foreign Legion is marshalling its splendid manpower and unquenchable enthusiasm for the 1930 "Studio-Sponsored" Contest, officially launched in this issue.

Why "studio-sponsored?"

Is it just a catch phrase? Does it merely represent a gesture of good will from the men and women who make Paramount pictures to the men and women who distribute them in every corner of the globe?

Not at all!

This studio sponsorship springs from a deep-seated conviction that in 1930, more so than ever before, the fortunes of our stars, featured players, and directors, i.e., their world-wide prestige and popularity, are dependent upon and inextricably bound up with the accomplishments of the Foreign Legion.

This studio sponsorship is a pledge of support and co-operation—a guarantee that our production forces will continue to turn out the type of high quality product that can be successfully merchandised all over the world under the new and changed conditions in the industry.

The 1930 contest, like those that have preceded it, will be welcomed by the fighting spirit of the Foreign Legion as a whole. It will promote a healthy, friendly and spirited rivalry among the divisions that will act as a spur to greater achievements. It is human nature to want to beat the other fellow!

Besides, a contest inevitably brings to light outstanding examples of individual accomplishment. It has been said, men are like apples in a barrel riding over a bumpy road—the big ones always come to the top!

How near the top will *you* be on December 31? Decide right now!

Emil E. Shauer

Paramount's Crowning Glory

ALTHOUGH Paramount has been making pictures for almost two decades, it is still young at heart, forward-minded, dedicated to progress.

Nothing could better illustrate that fact than our first all-Technicolor production, "The Vagabond King," which arrived in February with a gold band on its chest and a blue ribbon on its back.

This magnificent achievement is not only another illustrious milestone in our history — it is not only a sensational successor to "The Love Parade," "Wings" and other brilliant creations of the past, but.....

It is Paramount's crowning glory! The supreme triumph of the screen!

It explains, and at the same time, exalts our seventeen years of leadership in the industry!

"The Vagabond King" could have been made only by an organization that leads the world in motion picture entertainment!

Mr. Zukor's Call to Arms!

THE deep, abiding faith of your executives in "The Vagabond King" is signally demonstrated, first, by the extraordinary exploitation effort put behind it, and secondly, by the unprecedented appeal made in its behalf by Mr. Zukor, our president.

This call to arms, which summons the manpower of Paramount to roll up the biggest volume of business ever attained on an individual picture, offers the Foreign Legion both a challenge and an opportunity.

It is a challenge to your pride and courage and ability!

It is an opportunity to show the stuff you're made of —to prove that you can deliver when put to the crucial test!

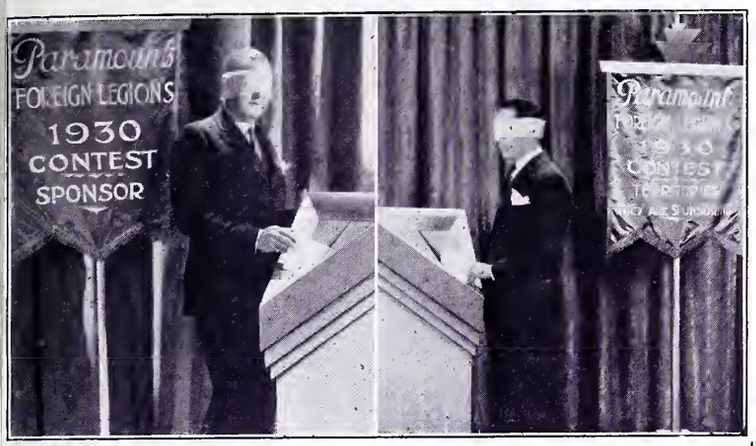
I know you can! I believe you will!

P. S.

YOU may look forward with confidence to even more amazing achievements from our production department.

An organization with the resources and showmanship and intelligence to make a "Vagabond King" can be depended upon to make others equally as good — and better!

One thing is sure: In the future, as in the past, Paramount will continue to be the pacemaker in the industry!



CHOOSING THE DIVISION SPONSORS!

WITH the exception of the six "native sons," noted below, the sponsors for the various divisions were chosen by drawing lots, as is evident from these photographs of the "drawing" ceremony, in which Mr. Lasky (left) and Mr. Kaufman, his executive assistant at the Hollywood studios, participated. This is how it was done: the names of the Paramount stars and featured players were written on individual slips of paper and placed in one box. The names of the Foreign Legion divisions were also written on separate slips of paper and placed in another box. Then Messrs. Lasky and Kaufman, blindfolded, simultaneously drew out one slip from each box. The player whose name was on the one slip, automatically became the sponsor of the division listed on the other slip. What could be fairer than that? The complete line-up of sponsors and divisions is featured on the following two pages.



The Foreign Legion's 1930 *"Studio-Sponsored"* Contest

*

WITH this announcement, the Foreign Legion initiates the most momentous campaign in its eventful career.

Several extraordinary factors differentiate this 1930 "Studio-Sponsored" Contest from the international sales drives in previous years. To begin with, the entire complexion of the motion picture industry has changed. Perhaps it would be more accurate to say, is changing, since, for the most part, the foreign market is in a state of flux. It's not a question of silent *versus* sound; the problem is silent *and* sound. You have both types of pictures to sell. This period of transition we are living through calls for a stout heart and a keen brain. Every division is expected to make a supreme effort to cash in on the vast revenue possibilities of the greatest line-up of product in Paramount history. Greatest—from the standpoint of investment, as well as entertainment value!

The importance of the tremendous task facing the foreign department in 1930, and the realization that its success will affect them more directly than ever before, has prompted our production folk to project themselves into the Contest as active sponsors of the various divisions.

When the sponsorship plan was outlined to our studio forces, every one of them, from Mr. Lasky on down, hailed the idea with undisguised enthusiasm. It appealed to their sportsmanship. It aroused their competitive spirit. In some, those born in foreign countries, it awakened a feeling akin to patriotism. They insisted on sponsoring their native countries! It was finally agreed that Clive Brook, born in England, should sponsor Great Britain; O. P. Heggie, a native son of Australia, should sponsor Australasia; Ernst Lubitsch, Teutonic genius, should sponsor Germany; Maurice Chevalier, French idol, should sponsor France; Warner Oland, who hails from Sweden, should sponsor Scandinavia; and Paul Lukas, Hungarian, should sponsor Hungary. Sponsors for the other divisions were chosen by drawing lots, as pictured and explained above.

By the time this announcement reaches you, every office will have received its 1930 quota. Great care was taken in fixing these new quotas; they are very equitable. Those divisions that go "over the top" will be awarded a magnificent prize by their sponsors. In each instance the prize will be a surprise, not to be announced until the Contest is over.

And now, with the stage all set, and the audience waiting, are you ready? Then, ring up the curtain!

On with the 1930 "Studio-Sponsored" Contest!



HOLLAND



CUBA



FRANCE



BRAZIL



SPAIN



POLAND

STUDIO

1930

RICHARD ARLEN AUSTRIA

GEORGE BANCROFT JAPA
(Japan, China, Korea, Philippine Isl

CLARA BOW CU

MARY BRIAN MEXIC

CLIVE BROOK, *born in England* GREAT BRITA
(England, Scotland, Wales, Irish Free S

NANCY CARROLL BRA

RUTH CHATTERTON CZECHO-SLOVA

MAURICE CHEVALIER, *born in France* FRA
(France, Belgium, Switzerland, Egypt, Northern A

CLAUDETTE COLBERT ARGENTI
(Argentina, Uruguay, Para

GARY COOPER LATV

O. P. HEGGIE, *born in Australia* AUSTRAL
(Australia, New Zealand, Dutch East Indies, Straits Settlements,



GREAT BRITAIN



PANAMA



PORTO RICO



LATVIA



AUSTRIA

COMING!

IN next month's issue we x
pect to publish a spe
message for each Division f
its sponsor. These messa
reflecting the intense inte
and enthusiasm the contest
aroused in the studio,
breathing a spirit of stimu
ing faith and encouragem
are arriving daily by air
from Hollywood. In s
cases, a photograph, show
the sponsor in the actual ac
writing the message is
closed. These pictures
also be published.



JAPAN



CZECHO-SLOVAKIA



ITALY



MEXICO

SPONSORS
ne
CONTEST

LEN KANE CANAL ZONE*
(*Panama, Colombia, Venezue'a, Jamaica, Trinidad*)

NNIS KING POLAND*

NST LUBITSCH, *born in Germany* GERMANY

UL LUKAS, *born in Hungary* HUNGARY

ANETTE MacDONALD SPAIN AND PORTUGAL*

ORAN AND MACK PORTO RICO

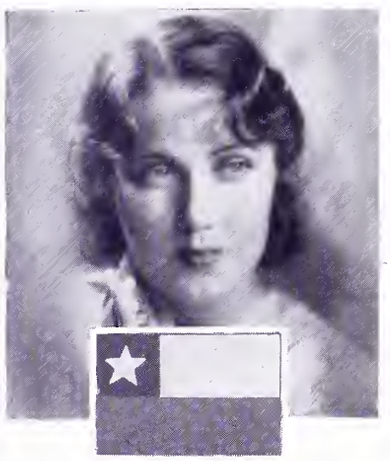
CK OAKIE GUATEMALA*

ARNER OLAND, *born in Sweden* SCANDINAVIA
(*Sweden, Norway, Denmark*)

LLIAM POWELL ITALY
(*Italy, Turkey, Greece, Bulgaria*)

ARLES "BUDDY" ROGERS HOLLAND*

Y WRAY CHILE
(*Chile, Peru, Bolivia*)



CHILE



GUATEMALA



GERMANY



ARGENTINA

STANDINGS!

HE first set of standings with percentages, based on new quotas assigned for 30, will be published in the ril issue. And by the way, ase send in your cables mptly. A delay on the part even one Division holds up blication of all. Meanwhile, check-up reveals that those visions marked above with a did a bigger gross business in uary 1930 than in January 29. A good beginning is more n half the battle. Start right!



HUNGARY



SWEDEN



AUSTRALIA



RIGHT TO THE POINT!

Lillian Roth, whose success in "The Love Parade" and "The Vagabond King" has won her thousands of admirers, receives a Valentine.

NOUVELLES ETOILES PARAMOUNT SUR BROADWAY

QUATRE nouvelles étoiles Paramount ont fait leurs débuts sur Broadway pendant le mois de Février. Elles comprennent Dennis King dans "The Vagabond King," analysé en détail dans un autre article de cette page; Richard Arlen dans "Burning Up," une vive et acharnée épisode d'une course d'automobile; Nancy Carroll dans "Dangerous Paradise," un mélodrame excitant; et William Powell dans "Street of Chance," qui révèle les dessous des écumeurs des maisons de jeu de Broadway. Ce dernier film est maintenant dan sa quatrième semaine au Théâtre Rialto. Il a battu le record de clientèle pendant sa première semaine, et a fait salle comble depuis lors.

Un autre film Paramount, que les newyorkais ont accueilli avec délices, fut "Roadhouse Nights" une vivace histoire des contrebandes de liqueurs, dont les rôles principaux sont tenus par Helen Morgan (l'étoile de "Applause"), Charles Ruggles, Fred Kohler et le trio comique, Clayton, Jackson et Durante, qui ont fait leurs debuts de cinema dans ce film. Durante est acclamé partout comme le Charlot (Charlie Chaplin) de l'écran sonore. Il apporte à celui-ci un genre de commédie entièrement nouveau que les amateurs de cinéma trouveront irrésistible.



CREATIVE THINKING!

William Slavens McNutt and Grover Jones, who collaborate on the talking screen plays for Paramount, have a unique method of writing. Jones dictates the action of the production into a dictaphone and McNutt, in turn, listens to his action and inserts the dialogue.

LE CHEF D'OEUVRE PARAMOUNT TOUT EN COULEUR, "THE VAGABOND KING," FAIT SES DEBUTS MODIAUX SUR BROADWAY

PRÉCÉDÉ par la plus efficace et la plus étendue campagne d'exploitation jamais tentée dans, l'histoire du spectacle, "The Vagabond King," le plus grand accomplissement cinématographique de Paramount, un puissant roman dramatique produit entiérement en couleurs naturelles, a eu sa première mondiale au Théâtre Criterion à New York dans la soirée du 19 Fevrier. Les étoiles de ce magnifique spectacle sont Dennis King, la romantique étoile du théâtre, fameux sur deux continents, et qui a créé sur la scéne le même rôle qu'il joue dans le film, ainsi que Jeanette MacDonald, qui était la partenaire de Maurice Chevalier dans "The Love Parade"; Lillian Roth, O. P. Heggie, Warner Oland et de nombreux autres, outre un choeur de 1000 voix. Ce film a été dirigé par Ludwig Berger, le génie allemand.

Il serait futile d'essayer de vous décrire "The Vagabond King." Vous verrez bientôt cette puissante production et jugercz par vous-même sa brillante technicolor, sa musique mélodieuse, son drame excitant, ses décors et fonds opulents, ses scènes d'amour qui font battre le coeur, sa puissance soutenue, son intensité dramatique enlevante, ce qui tout ensemble, en fait le film le plus merveilleux jamais produit par une compagnie.

Cependant, pour vous donner une idée de la confiance de nos administrateurs dans cette production, veuillez noter les points suivants:

Trente-trois critiques des principaux journaux du pays furent invités à la première de gala à New York. C'est la première fois qu'une compagnie de cinéma a fait celà.

En dépit du fait que "The Love Parade" faisait salle comble au Théâtre Criterion, Paramount l'a remplacé par "The Vagabond King," ainsi nisistant sur le fait dé-J à proclamé dans la publicité que "The Vagabond King" était même un film plus puissant que "The Love Parade."

Tout directeur qui donnera ce spectacle dans son theatre devra se décider à augmenter le prix de l'entrée.

Pour la première fois dans l'histoire de Paramount, Adolph Zukor, président, a écrit une lettre personnelle à chaque bureau de la Légion Etrangere, pour l'inviter à faire tous efforts pour accumuler pour ce film le plus gros chiffre d'affaires jamais obtenu pour une production cinématographique.

LA LEGION ETRANGERE LANCE LE CONCOURS DE 1930 SOUS LES AUSPICES DE PERSONNALITES DU STUDIO

AVEC le concours de 1929 "All For Paramount" n'existant plus que comme un souvenir émouvant, la Légion Etrangère concentre ses ressources et ses hommes pour le concours "New Show World" de 1930, qui est officiellement lancé par ce numéro. L'élément nouveau et spécial de ce concours se trouve dans le fait qu'il est patronné par les personnalités des studios Paramount: les étoiles, les rôles principaux et les directeurs qui participent dans la création de ces films que vous, les légionnaires, distribuez aux quatre coins du monde. Ce patronnage du personnel du studio est un hommage aux accomplissements de la Légion Etrangère et une promesse d'appui cordial, une promesse qu'il continuera à fournir un spectacle de haute qualité qui peut être mis sur le marché avec succès complet sur le monde entier dans la situation nouvelle de l'industrie.

Lorsque le projet de patronnage a été exposé aux membres des studios, chacun d'eux, et a commencer par M. Lasky lui-même, a acclamé l'idée avec le plus grand enthousiasme. Le projet a plu à leur esprit sportif et combatif. Il a crée immediatement un esprit de rivalité amicale. Chez quelques uns, les "fils natifs," ceux nés dans les pays étrangers, il a éveillé un sentiment de patriotisme. Ils insistent a épouser leurs divisions d'origine. On a finallement convenu que Clive Brook, né en Angleterre, patronnerait la Grande Bretagne; O P. Heggie, l'Australie; Maurice Chevalier, l'idole française, la France; Warner Oland, né en Suède, la Scandinavie; et Paul Lukas, un Hongrois, la Hongrie. Les autres divisions ont obtenu leur patron au tirage au sort.

Une nouvelle cote part a été assignée à chaque division, et l'on a pris beaucoup de précautions en fixant ces cotes. Elles sont très équitables. Chaque bureau a une chance de gagner. Quant aux bureaux gagnants, ils recevront des prix-surprises présentés par leurs patrons. Dans le numéro du mois prochain nous publierons les premiers résultats du concours.



TESTING HIS SOLE!

Talking pictures have created a host of new problems in production. There must be no noise of any kind. Even shoes must be noiseless, else picturegoers may be tempted to call them squeakies instead of talkies! All of which explains why Charles Mack, one of the Two Black Crows, is applying a stethoscope to the soles of the shoes he wears in "Two Black Crows in the A.E.F.," the comedians' new starring picture for Paramount.



MARY HAD A LITTLE COW!

If you want to succeed in pictures, you must be able to do many other things besides act and talk. Milk a cow, for instance. At any rate, that's what Mary Brian was called on to do during the filming of "The Light of Western Stars."

PROJETS POUR LES FILMS ETRANGERS

POUR résoudre le problème de la production de films parlants pour les pays étrangers, Paramount a décidé de former un groupe de compagnies d'acteurs composées d'artistes espagnols, français, allemands, italiens et d'autres nationalités. Ceci fut annoncé par Jesse L. Lasky, premier vice-président de Paramount en charge de la production. Il souligna que les films pour les pays étrangers seraient tournés simultanément avec la version anglaise. Aussitôt que les acteurs de langue anglaise auront terminé une scène, les compagnies étrangères reproduiront la scène à leur tour, employant les mêmes décors et les mêmes appareils.

Le premier film dialogué qui a été fait en deux langues est "The Big Pond" (Le Grand Etang) dont Maurice Chevalier est l'étoile, et qui vient d'être tourné à la fois en français et en Anglais. Ce film a été récemment terminé dans nos studios de Long Island.

A Hollywood, Paramount a commencé à tourner le "Benson Murder Case" en espagnol aussi bien qu'en anglais. Frank Tuttle dirige la version anglaise dans laquelle William Powells se trouve en tête d'une compagnie d'etoiles. En même temps, une compagnie spéciale espagnole travaille sous la direction du metteur en scène Pezet pour la version étrangère qui a été adaptée par J. Carner-Ribalta et W. Tuschinski.



PRINCESS OF WAILS!

In honor of her tearful role in "Honey," Zasu Pitts is suitably crowned by Nancy Carroll, star of the production, and Skeets Gallagher, one of the featured players. By the way, every advance report on "Honey" emphasizes that it is at least twice as good as "Sweetie."

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



Here's a stand-out poster on "Innocents of Paris" from our Stockholm office.



Action is vividly expressed in this Swedish poster on "The Four Feathers."



Clara's "Daugerous Curves" are emphasized in this poster, also from Sweden.

"LOVE PARADE" ELECTRIFIES LONDON AND PARIS!

CLASS OF SERVICE DESIRED	
FULL-RATE	
HALF-RATE DEFERRED	
CABLE LETTER	
WEEK-END LETTER	

Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rate.

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1240

NO.	CASH OR CHG.
CHECK	
TIME FILED	

LONDON FEB 13 1930

FAMFILM NEW YORK

LAST NIGHTS LOVE PARADE PREMIERE ONE OF TRADES FINEST FUNCTIONS IN YEARS—PICTURE SHOWERED WITH UNQUALIFIED PRAISE FROM PRESS AND GENERAL IMPRESSION IS THAT IT IS THE FINEST TALKING MUSICAL PICTURE TO DATE

GOLDMAN-ST JOHN

PARIS FEB 28 1930

FAMFILM NEW YORK

CHEVALIER OPENING TERRIFIC SUCCESS—SEVENTY FIVE THOUSAND BETWEEN SIX THIRTY AND MIDNIGHT—BOYS DID SWELL JOB

ANDRE-DICK

THE above cables indicate that the foreign triumphs of "The Love Parade" are beginning where "Innocents of Paris" left off! In connection with the picture's run at the Carlton in London, a subsequent cable received on February 25 reads as follows:

"Love Parade" breaking all records Carlton—"Virginian" three record weeks Plaza—"Four Feathers" breaking all records Manchester, Cardiff, Birmingham.

In Paris, where the film is playing the Paramount Theatre, several precedents were broken. The picture was opened on a Thursday night instead of the usual Friday. The business done between 6:30 and midnight represents one half of the largest total day's business ever done in that theatre.

As we go to press, March 1, a second cable from the staff of Le Paramount arrives with more good news that certifies the sensational success of the film:

Kindly transmit our deepest thanks to our executives and all others concerned for giving us "Love Parade" greatest Paramount success ever attained—All records reduced to dust—House filled daily from nine thirty morning to three next morning.

Both in Paris and in London, "The Love Parade" was launched on a tremendous wave of exploitation, details of which we shall publish in future issues.



A PARAMOUNT PREMIERE IN SPAIN!

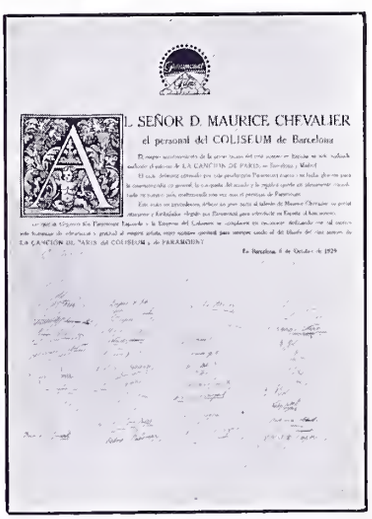
If it's a Paramount premiere, it's the most colorful event in town! And that's just as true in Madrid, Spain, as it is on Broadway, New York. And when it's Chevalier in "Innocents of Paris," the first talking picture to be presented in Madrid—well, then, it becomes an outstanding social event, as evidenced in the above photo, showing opening night scene at the Palacio de la Musica Theatre. Note lettering, Vea—Oiga, meaning See and Hear.



Stock exchange reports form an appropriate background for Bancroft in this German poster on "The Wolf of Wall Street."



Another splendid exaample of German poster work—"The Fleet's In."

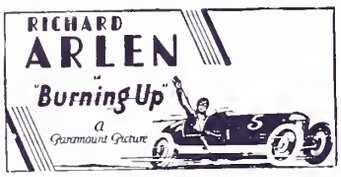


AL SEÑOR D. MAURICE CHEVALIER

el personal del COLISEUM de Barcelona

A diploma of appreciation was sent Chevalier by the staff of the Coliseum Theatre, Barcelona.

AT THE PARAMOUNT!



FOUR new Paramount stars made their bows on Broadway during the month of February. The first of these was Richard Arlen in a fast and furious automobile racing story with the appropriate title of "Burning Up." This production played the Paramount the week of February 7, and gave even jaded Broadway a thrill. All the excitement and suspense of a big race has been crowded into the picture, and the sizzling finish with Arlen the winner over his rival, whose car turns turtle and smashes up, is a real "wow."



THE public has been clamoring for Paramount to promote Nancy Carroll to stardom, and in "Dangerous Paradise," our company has done that very thing. This is no musical comedy story, but a red-hot melodrama. True, Nancy as a member of a girl's band playing a dance hall in Java—of all places—gets a chance to sing a song or two, but most of the time she's too busy to indulge her vocal chords. The scenic backgrounds are very beautiful, and, in addition, there is some charming native singing and dancing.



ONE hundred and thirty-five thousand people, a record attendance, crowded into the Paramount Theatre the week of February 21 and helped the management ring up a new box office record. "Roadhouse Nights" was the picture attraction and "Buddy" Rogers made a personal appearance on the stage. There is no denying that "Buddy" was the principal draw, but the critics were quick to point out that the picture is perfectly capable of standing on its own feet. It's an exciting tale of rum runners and newspaper men with plenty of suspense, thrills and laughs, the latter supplied by that comic trio, Clayton, Jackson and Durante. Durante is being hailed as the Chaplin of the talking screen — that's how good he is! The other featured players include Helen Morgan (star of "Applause"), Charles Ruggles and Fred Kohler.

POWELL'S FIRST STARRING FILM, "STREET OF CHANCE," WRECKS RIALTO RECORD

WILLIAM POWELL, ace of players, clinched his right to stardom when his first starring picture, "Street of Chance," broke the Rialto Theatre's attendance record in the first week of its extended engagement. The picture is in its fourth week, as we go to press, and still doing big business.

The Rialto Theatre, New York, probably averages more big hit pictures than any other one theatre in the world. Breaking its record is a real achievement. But then, "Street of Chance," which reveals the inside of the gambling racket on Broadway, is considerable of an achievement itself. And Powell's portrayal of "Natural Davis," king of gamblers, is still another achievement. New York critics went out of their way to praise Powell for one of the most finished performances ever seen and heard on the talking screen.



William Powell

New Yorkers accepted "Street of Chance" as a thinly disguised expose of Broadway's greatest mystery—the shooting of the notorious gambler, Rothstein. Picturegoers, outside New York, will enjoy it as an exciting melodrama that gives the low-down on what goes on behind the bright lights of Broadway.

John Cromwell, erstwhile Broadway stage director, did the directorial honors, and O. H. P. Garrett, ex-New York newspaperman, wrote the story. So the atmosphere and details are correct down to the minutest degree. Kay Francis, Regis Toomey and Jean Arthur head the splendid supporting cast.



BROADWAY'S BIGGEST BANNER!

The largest banner ever strung on Broadway was used to advertise "Street of Chance." It spanned the entire facade of the Rialto Theatre, and measured 50 by 100 feet, with the title letters each 15 feet high!

The banner was manufactured by the Publix art department, and twelve men worked for two hours to hang it in position. It was worth all the time and effort and money it cost, for it certainly arrested plenty of attention.



"KINGS" AND "QUEENS"!

This is how the principal players in "Street of Chance" looked to staff artist Eaton of the "N. Y. Telegram." Left to right: Kay Francis, Stanley Fields, William Powell, Jean Arthur and Regis Toomey.

MOVES TO RIVOLI!



PARAMOUNT did an unprecedented thing when it withdrew "The Love Parade" at the height of its drawing power after thirteen weeks at the Criterion to make room for "The Vagabond King."

However, it merely meant moving the Chevalier attraction into the Rivoli Theatre for an indefinite run at popular prices. The chances are it will remain there at least six weeks before its engagement on Broadway definitely ends.

"The Love Parade" is fulfilling every prediction made for it. This second Chevalier vehicle is outdrawing "Innocents of Paris" by an impressive margin, not only in America but in every foreign capital where it has already opened.



IF ever there was any doubt of Charles "Buddy" Rogers' right to the title of "America's Boy Friend," his personal appearance at the Paramount Theatre swept it away. Thousands of hero-worshipping film fans tied up traffic on Broadway just to get a glimpse of him. The Paramount was jammed all week, and hit a new high in attendance and receipts. "Buddy," on the stage, was dressed in the same costume he wore in "Close Harmony" and repeated the stunts he did in that picture — singing, leading the band, and playing half a dozen different instruments. Even visitors in the Paramount tower heard the applause!

Paramounteers in the "PURELY PERSONAL" News of the Month



STILL smiling, although the voyage over was quite stormy, this group of well known Paramounteers arrived in New York early in February. Left to right: John C. Graham, S. R. Kent, Mrs. Kent, Mrs. M. A. Shauer and Mr. Shauer. Messrs. Graham and Shauer are here for important conferences. Mr. Kent returned from a combined business and vacation trip in Europe. Speaking of his experiences abroad, he said, "Everywhere I went I found the same high standard of manpower and the same indefatigable spirit that has made our company *paramount* the world over. I congratulate Mr. E. E. Shauer upon his magnificent organization."



Sydney Greisman



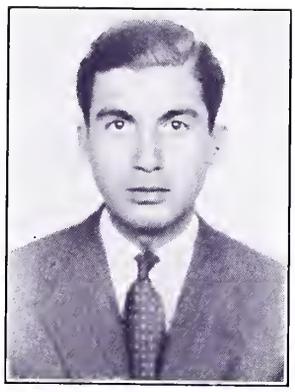
Hans Lefebre

HERE'S Hans Lefebre, German publicity manager, pointing out a self-evident truth to Sydney Greisman, ad sales manager for that territory "It's easy to smile with such a trademark behind you," says Herr Lefebre, and it is obvious that Herr Greisman agrees with him. Both of these gentlemen are doing splendid work in helping exhibitors to merchandise Paramount pictures intelligently and effectively. Their slogan, "Geld machen ohne Reklame kann nur die Reichsdruckerei," meaning, "Only the German mint can make money without advertising," is famous throughout Germany.



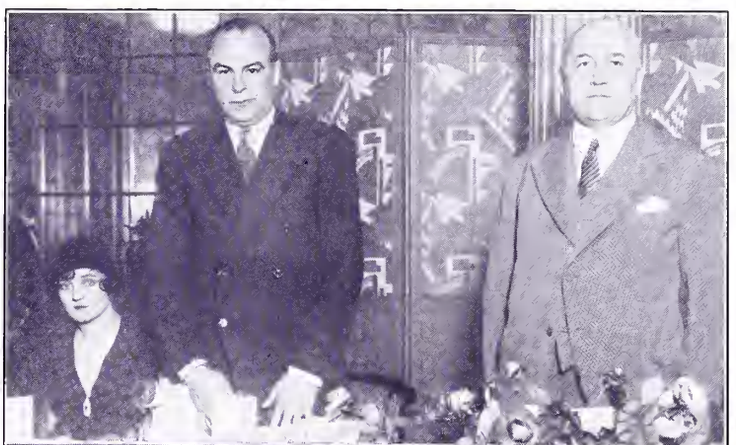
OUR British brethren are as successful at kicking goals as they are selling Paramount pictures. This is the London football team, called the "Paramount Rangers," captained by Vic Frier of the ad sales department, who have a long string of victories to their credit. The comely young woman is Betty Siddons, British film star.

ANNOUNCEMENT has just been made by M. J. Messeri, leader of the Matador Division, that Casimiro Bori, assistant manager of distribution, has been appointed managing director of the Coliseum Theatre in Barcelona, Paramount's ace house in that territory. This makes Mr. Bori one of the youngest theatre managers in the world, as he is but 27 years of age.



Casimiro Bori

Sheer ability has been responsible for Mr. Bori's rapid rise in the organization. He joined Paramount in 1927 as a salesman in our Barcelona office, and successively and successfully worked his way up to the assistant managership of distribution for all of Spain and Portugal. His latest promotion is richly deserved. We warmly congratulate Mr. Bori and wish him continued success in his new duties.





THE Bulldog Division extended a hearty welcome to S. R. Kent, general manager of Paramount, when he arrived in London, prior to sailing for New York. In his honor, John C. Graham, managing director for Great Britain, gave a luncheon at the Savoy Hotel on January 24, at which Mr. Kent met representatives of the most important London and national newspapers. Mrs. Kent is shown in the top photo with Mr. Kent and Mr. Graham at the luncheon. Other guests are pictured in the bottom photo.



Cecil Abotomey



Charles Hale

JOHN W. HICKS, Jr., managing director of Australasia, announces the appointment of Cecil Abotomey as branch manager of Perth, and Charles Hale as assistant branch manager of Sydney. Congratulations!

IL CAPO LAVORO DELLA PARAMOUNT, TUTTO IN COLORI, "THE VAGABOND KING" FA LA SUA "PREMIERE" MONDIALE SU BROADWAY

PRECEDUTA dalla più effettiva ed estensiva campagna di pubblicità che sia mai stata fatta nella storia del mondo cinematografico, venne data la sera del 19 febbraio al teatro "Criterion" di New York, la "première" mondiale del "Vagabond King." Questa produzione della Paramount è il risultato di una della sue più grande intraprese cinematografiche, e la pellicola, che è un romanzo musicale veramente dinamico, si proietta interamente in colori naturali.

Questo trattenimento straordinario ha per protagonista il rinomato Dennis King, conosciutissimo nei due Continenti dato che fù egli che creò, pure nella versione teatrale, la stessa parte che prende sullo schermo. Jeanette MacDonald, che apparse nel "Love Parade" con Maurice Chevalier, Lillian Roth, O. P. Heggie, Warner Oland e molti altri, nonchè un coro straordinario di mille voci, sono le altre attrazioni che vanno a completare il riparto di questo capo lavoro diretto dal genio tedesco, il Sig. Ludwig Berger. Se si cercasse di discrivervi "The Vagabond King" sarebbe futile. Fra poco vedrete voi stessi questa imponente produzione e sarete allora in posizione di guidicare il "Technicolor" brillante, la musica così melodiosa, il drama emozionante, lo scenario così vivo ed opulento le scene d'amore che fanno battere un po più presto il cuore, e tutti gli altri punti intensi che vanno a completare l'opera più meravigliosa mai prodotta nel mondo cinematografico.

Tanto per darvi un' idea della fiducia che i nostri direttori hanno in questa produzione, vi preghiamo di prendere nota di quanto segue:

Furono invitati dalla Paramount alla "premiere" i critici teatrali di trentatre dei giornali più importanti degli Stati Uniti. Questa è la prima volta che qualsiasi compagnia cinematografica faccia una cosa simile.

Malgrado il fatto che "The Love Parade" continuava sempre a riempire il teatro, Paramount rimpiazzò questa pellicola col "Vagabond King," dando così enfasi ad un punto che fù tanto accentuato nella nostra pubblicità, ossia, che il "Vagabond King" è un "film" ancora più potente del "Love Parade."

Ogni esibitore che esporrà la pellicola dovrà accordarsi prima con noi d'aumentare il prezzo d'ingresso.

Per la prima volta nella storia della Paramount, Adolph Zukor, il presidente, scrisse una lettera personale ad ogni ufficio della Legione Estera, sollecitando che si facesse ogni sforzo possibile perchè questa produzione dia la più grande cifra d'affari mai realizzata da una sola pellicola.



ITALY'S NEW CONTEST IS DEDICATED TO S. R. KENT



S. R. Kent

ONE of the by-products of Mr. Kent's recent trip to Europe is the announcement just made by David Souhami, managing director for Italy, that the new Italian inter-exchange contest has been dedicated to Paramount's general manager. Like the one recently completed in honor of Mr. E. E. Shauer, this new drive will be of four months' duration, beginning Feb. 1 and ending May 31.

The happy inspiration to honor Mr. Kent followed the latter's visit to Rome. Our general manager evinced great interest in the activities of the Italian organization, and openly voiced his admiration of their herculean efforts in the face of very trying local conditions. Needless to say, Mr. Kent is delighted with the compliment and will follow the progress of the contest with especial interest.

NUOVE "STELLE" DELLA PARAMOUNT SU BROADWAY

QUATTRO nuove "stelle" della Paramount hanno esordito in parti stellari su Broadway durante Febbraio. Dennis King nel "Vagabond King," del quale parleremo più a lungo su un' altra pagina; Richard Arlen in "Burning Up," una storia eccitante e viva che tratta le emozioni delle corse automobilistiche; Nancy Carroll in "Dangerous Paradise," un melodrama molto pieno di azione, e William Powell nel "Street of Chance," che ci porta a dare un colpo d'occhio sulla vita intima dei giuocatori d'azzardo di Broadway. Quest' ultima pellicola si proietta ora al "Rialto" da quattro settimane. Ruppe tutti i "records" di presenze per il teatro durante la prima settimana della sua apparizione e da quel momento continua ad attirare delle case complete.

Un' altra pellicola della Paramount che venne accolta con grande entusiasmo dal pubblico è "Roadhouse Nights," un racconto molto vivido del traffico illecito dell' alcool. Gli attori principali sono Helen Morgan (rinemata protagonista di "Applause"), Charles Ruggles, Fred Kohler ed il trio comico Clayton, Jackson e Durante, che fanno la loro prima apparizione sullo schermo in questa pellicola. Si dice che Durante sia il Charlie Chaplin della pellicola parlata. Certamente ci presenta un nuovo tipo di comedia parlata che è veramente irrisistibile.

IL PROGETTO PER LE PELLICOLE ESTERE

LA soluzione della Paramount al problema che circonda la produzione di pellicole parlate in lingue straniere, consisterebbe nell' organizzare un gruppo di compagnie di attori di diverse nazioni, cioè della Spagna, Francia, Germania, Italia ecc. In questo modo sarebbe possibile preparare separatamente delle produzioni parlate nelle diverse lingue importanti del mondo. Il Sig. Jesse L. Lasky, primo vice-presidente della Paramount, affidato alla produzione, fece la dichiarazione di cui sopra, indicando che le pellicole destinate all' Estero verebbero girate simoltaneamente alle versioni inglesi. Non appena gli attori inglesi completano una scena, i diversi riparti delle altri nazioni rifaranno a loro turno la stessa scena, usando gli stessi scenari e gli stessi apparecchî.

Il primo "film" parlato da girarsi in questo modo è "The Big Pond" con Maurice Chevalier come protagonista. Questa pellicola fù completata poco tempo fa, tanto in Francese come in Inglese.

A Hollywood la Paramount ha incominciato la produzione del "Benson Murder Case" che verrà preparata in Inglese ed in Ispagnuolo. Frank Tuttle dirigerà la versione inglese di cui William Powell è il protagonista. Allo stesso tempo un riparto spagnuolo speciale, sotto la direzione del Sig. Pezet, preparerà la versione in quella lingua.

LA LEGIONE ESTERA INIZIA IL CONCORSO DEL 1930 CON DIVERSE PERSONALITA DELLA COMPAGNIA CHE FANNO DA PADRINI

ORA che il concorso del 1929 "Tutti per Paramount," non è che un ricordo irrequieto, la Legione Estera sta raccogliendo le sue risorse e poteri per il nuovo concorso del 1930 del "Nuovo Mondo Cinematografico," che viene lanciato ufficialmente con questa emissione.

L'attrazione caratteristica ed unica di questo concorso è che ne saranno i padrini tutte le personalità dello Studio: le stelle, gli attori ed i direttori che aiutano tutti alla produzione delle pellicole che voi altri Legionari distribuite in tutti gli angoli del mondo. Quest' atto da parte loro non è solo un elogio ai compimenti passati della Legione Estera, bensì pure una promessa che continueranno a prestarvi il loro completo aiuto facendo delle pellicole della stessa ottima qualità, dimodochè esse, —malgrado le nuove condizioni cambiate della nostra industria— possano essere distribuite con buon' esito nel mondo intero.

Quando si parlò per la prima volta di questo nuovo piano tutta la gente dello Studio, dal Sigr. Lasky in giù, l'acclamarono con grand' entusiasmo. Piacque al loro animo ed al loro spirito di competizione, e fece nascere immediatamente una certa rivalità amichevole. Anzi, in taluni, cioè coloro nati all' Estero, diede luogo pure ad un sènso tale di patriotismo che insistettero perchè si nominassero padrini dei loro paesi nativi. Così fù finalmente accordato che Clive Brook, nato in Inghilterra, facesse da padrino per la Grand Bretagna; O. P. Heggie, australiano, padrino dell' Australia; Ernst Lubitsch, tedesco, padrino della Germania; Maurice Chevalier, l'idolo francese, padrino della Francia; Warner Oland, nato in Isvezia, padrino della Scandinavia, e Paul Lukas, ungherese, padrino dell' Ungheria. Fù deciso poi, tirando à sorte, chi facessero da padrini per gli altri paesi.

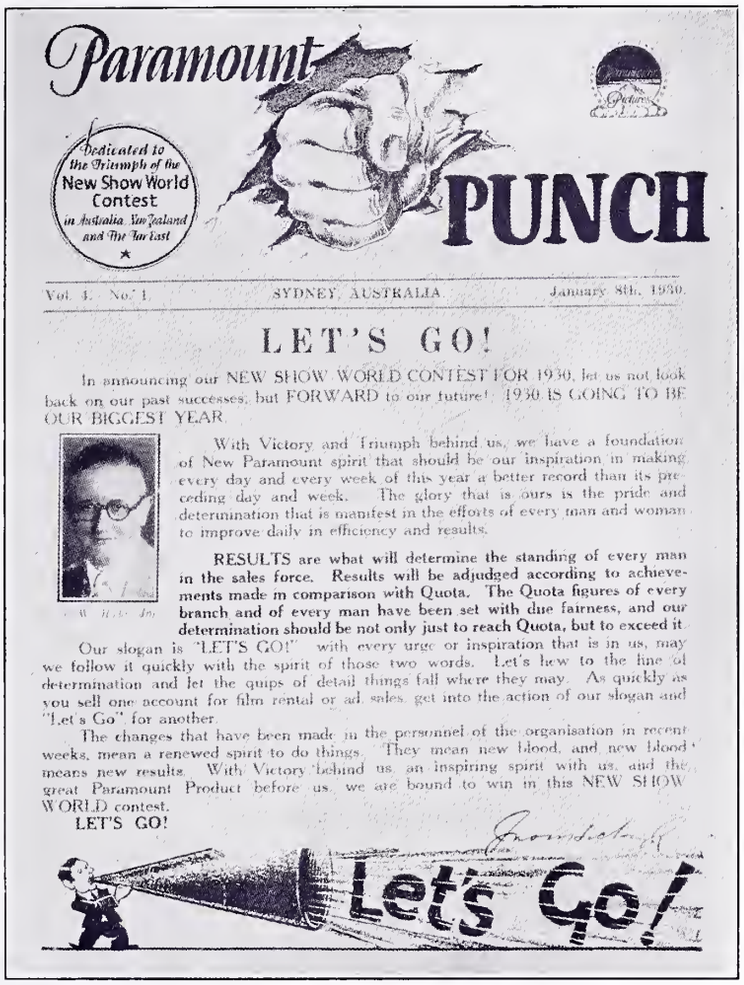
Dopo grande cura e deliberazione fù naturalmente assegnata un nuova quota molto appropria ad ogni divisione, ed ora ogni ufficio ha veramente un' ottima occasione di vincere. Per i vincitori ci saranno dei premî di sorpresa che veranno presentatì dai loro rispettivi padrini. Nell' emissione del mese prossimo pùblicheremo la prima lista delle posizioni.

ITALIAN TENOR MAKES SCREEN DEBUT

Nino Martini, promising young Italian tenor, has made his screen debut in "Paramount on Parade," appearing in one of the later scenes that have been added to this intimate film frolic. He is introduced by Maurice Chevalier, who acts as master of ceremonies for Martini's appearance.

The young tenor sings a characteristic Italian number, "Torna a Sorriento."

"LET'S GO!" IS 1930 BLUE RIBBON BATTLE-CRY!



Paramount PUNCH

Dedicated to the Triumph of the New Show World Contest in Australia, New Zealand and The Far East

Vol. 4. No. 1. SYDNEY, AUSTRALIA. January 8th, 1930.

LET'S GO!

In announcing our NEW SHOW WORLD CONTEST FOR 1930, let us not look back on our past successes, but FORWARD to our future! 1930 IS GOING TO BE OUR BIGGEST YEAR.

With Victory and Triumph behind us, we have a foundation of New Paramount spirit that should be our inspiration in making every day and every week of this year a better record than its preceding day and week. The glory that is ours is the pride and determination that is manifest in the efforts of every man and woman to improve daily in efficiency and results.

RESULTS are what will determine the standing of every man in the sales force. Results will be adjudged according to achievements made in comparison with Quota. The Quota figures of every branch and of every man have been set with due fairness, and our determination should be not only just to reach Quota, but to exceed it.

Our slogan is "LET'S GO!" with every urge or inspiration that is in us, may we follow it quickly with the spirit of those two words. Let's hew to the line of determination and let the quips of detail things fall where they may. As quickly as you sell one account for film rental or ad. sales, get into the action of our slogan and "Let's Go" for another.

The changes that have been made in the personnel of the organisation in recent weeks, mean a renewed spirit to do things. They mean new blood, and new blood means new results. With Victory behind us, an inspiring spirit with us, and the great Paramount Product before us, we are bound to win in this NEW SHOW WORLD contest.

LET'S GO!

Let's Go!

AS you can see from the above cover page reproduction of their snappy house organ, "Paramount Punch," the "Aussies" are at it again! With the new year barely a day old, they launched their local drive for 1930 on January 2, and by this time, there's a friendly free-for-all contest going on. Latest reports advise that District Manager Craig and his New Zealanders are out in front, and that Branch Manager Hagon in Launceston is leading the branches with the whopping record percentage of 161.09. So far as the new Foreign Legion contest is concerned, the "Aussies" loom as a powerful threat to those offices with first place ambitions.



MEET THE MELBOURNE BUNCH!

Last month we showed you the new Paramount offices in Melbourne, Australia. Now we introduce you to the peppy personnel. Left to right, back row: Messrs. Boulter, Norton, Hayes, Massina and Powis. Middle row: Misses D. Hayes, Forster, O. Hayes, Sheehan, Whellaus, Forder and Dayley. Front row: Mr. Varcoe, Miss Walker, Mr. Poliness, Miss Whittington, Mr. Kelly (branch manager), Miss Paul, Mr. Milholland, Miss Cassidy and Mr. Heydon.



SIXSMITHS RECEIVE WARM WELCOME HOME!

After an absence of five months, in the course of which they made a complete circuit of the world, Mr. J. A. Sixsmith, secretary-treasurer of the Paramount organization in Australasia, and Mrs. Sixsmith returned to Sydney on January 23, to receive a warm welcome home from their home-town Paramounteers. The above scene shows Mr. Hicks greeting Mr. Sixsmith and Bill Clark welcoming Mrs. Sixsmith. Mr. Sixsmith spent several weeks at the Home Office on business, and also visited the Paramount studios in Long Island and Hollywood.

PEULEVE, NEW "AUSSIE" EXPLOITEER, CELEBRATES HIS PROMOTION WITH GLOBE-GIRDLING STUNT



Bob White



Len Peuleve

LEN Peuleve, recently promoted to the exploitation department in Sydney, Australia, showed his appreciation in real showmanship style, and incidentally, realized the dream of every exploiteer—his stunt landed on the front pages of the newspapers, not only in Australia but in America as well!

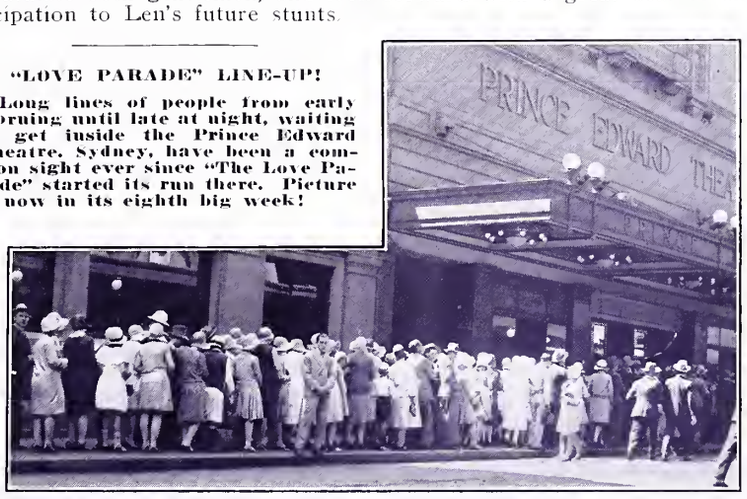
Len was responsible for broadcasting "The Love Parade" from the Prince Edward Theatre in Sydney to Commander Byrd in the Antarctic. This stunt, fully described in last month's issue, was reported by newspapers all over the world.

Len's association with Paramount dates back to 1927 when he joined the ad sales department. After a year's service as ad sales manager in Brisbane he was appointed assistant publicity manager in the Sydney Head Office. From this position he stepped up into the exploitation department.

Bob White, who also started with the organization in the ad sales department, succeeds Len as assistant publicity manager. We congratulate both gentlemen, and look forward with a great deal of anticipation to Len's future stunts.

"LOVE PARADE" LINE-UP!

Long lines of people from early morning until late at night, waiting to get inside the Prince Edward Theatre, Sydney, have been a common sight ever since "The Love Parade" started its run there. Picture is now in its eighth big week!



UNPRECEDENTED!

The correspondence reproduced on this page is unprecedented in the annals of Paramount! It emphasizes in a most striking manner the outstanding greatness of the screen's latest triumph, "The Vagabond King."

INTER-OFFICE COMMUNICATION

Date February 12, 1930.

MR. J. H. SEIDELMAN,
Foreign Department.

Re: "THE VAGABOND KING"

I am etteching copy of letter I have sent to the Heeds of all the foreign units. I wish you would personally follow this matter up end render every possible cooperetion to our foreign offices, to the end that the results from foreign sources on THE VAGABOND KING may be an outstending succeas. I would aleo aek that you advisa me from time to time as to the progreee thet ie being made in the handling of this important picture abroad.

Adolph Zukor.

PARAMOUNT FAMOUS LASKY CORPORATION
Paramount Pictures
TIMES SQUARE NEW YORK
CHICKERING 7050 CABLE ADDRESS FAMPUBLIX

OFFICE OF ADOLPH ZUKOR
PRESIDENT

February 10, 1930.

TO THE FOREIGN LEGION:

"THE VAGABOND KING"

I heve just come from the projection room, where I personelly witnessed e screening of this picture. It is in my opinion,- in fect the opinion of ell who heve seen it,- the greetest motion picture mede by Paramount or eny other company to dete. It is a mueical version of "IF I WERE KING" end is done entirely in Technicolor.

A campeign hes been started in the United Stetes to ehetter ell previous records with this picture. This pledge hes been teken by both the Theetre Department as well as the Distribution Department end I am esking the Heeds of eech of our foreign units to teke the same obligation. This production is e most expensive one, but aside from thet it is such e wonderful piece of entertainment that it will merit the best efforts thet you cen give it.

Just as I am eetting eside ell precedents by writing to you direct on a metter of this kind, I would esk you to teke up this campeign throughout your orgenizetion, in e menner thet will eclipee ell previous efforts, and result in esteblishing a new high groes on this mervelous picture.

You will receive full support and deteils from your Foreign Department end I would eppreciete e personel word from you efter you beve screened the picture and heve been eble to realize its tremendous possibilities.

With best wishes.

Youre very truly,

Adolph Zukor



ADOLPH ZUKOR

For the first time in the history of our company, Mr. Zukor is making a personal appeal to the Foreign Legion in behalf of an individual picture. Surely, that significant fact ought to convince every legionnaire that "The Vagabond King" is—as Mr. Shauer editorially phrases it — Paramount's crowning glory, and merits our whole-hearted support and very best efforts!

OUR PLEDGE!

Mr. Seidelman lost no time in unreservedly pledging to Mr. Zukor that the mighty merchandising power and world-wide resources of the foreign department would be placed squarely behind this tremendous production. Every previous record on an individual picture must, and will be, broken! Division leaders, write Mr. Zukor! Put yourselves on record! Pledge!!!

INTER-OFFICE COMMUNICATION

Date February 13, 1930.

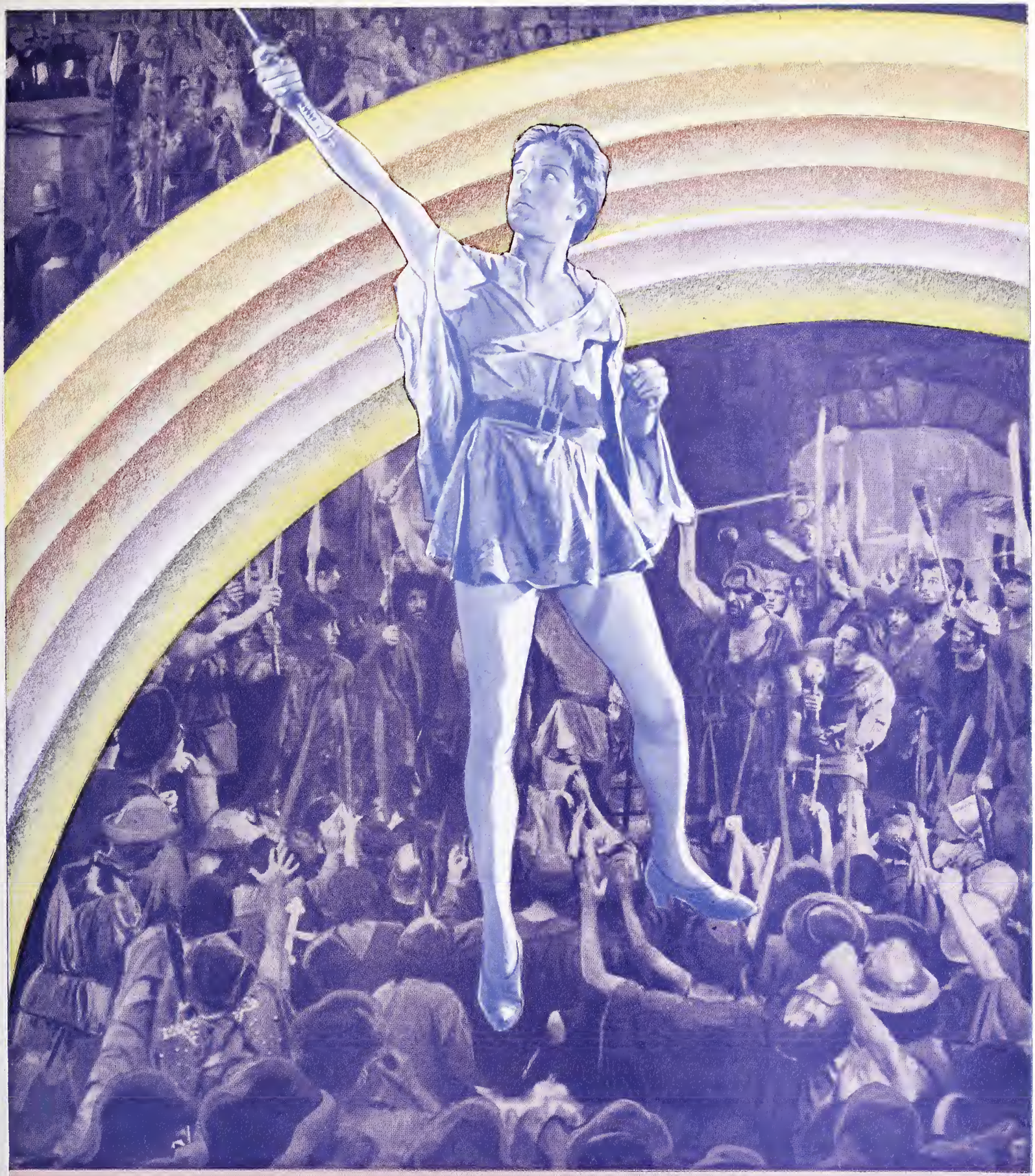
To Mr. Adolph Zukor

Re: "THE VAGABOND KING"

I am in receipt of your memorandum of February 12, with copy of letter which you have sent to the Foreign Offices. We moet certainly will follow through on your euggeetion end I can assure you, Mr. Zukor, thet each office will strive to eurpeee its best previoue reeulte on eny individual picture.

We are doing some special work on "THE VAGABOND KING" for foreign release, and before we are finished with it this picture will have been ehown in every sound poeeibility in every country of the World.

J. H. Seidelmen



THE QUALITY ALL-COLOR MASTERPIECE

DENNIS KING is the greatest romantic male singing star of stage or screen.





Thrills and Adventure!



Romance!



Glorious Action!

Adolph Zukor and Jesse L. Lasky present

DENNIS KING

(by arrangement with Florenz Ziegfeld)

with

JEANETTE MacDONALD

Warner Oland, O. P. Heggie and cast of 1,000



"The Song of the Vagabonds"!

JEANETTE MacDONALD scores an even more sensational hit than in "The Love Parade."





Stirring Melodies!



Excitement!

"THE VAGABOND KING"

Gorgeous ALL-TECHNICOLOR Musical Romance

A Ludwig Berger Production

A PARAMOUNT PICTURE



GIANT MERCHANDISING CAMPAIGN PUT BEHIND "THE VAGABOND KING"

CONFIDENT that in "The Vagabond King" it has the mightiest motion picture entertainment ever produced. Paramount is launching the most effective and far-reaching exploitation campaign ever attempted in amusement history. The avowed aim and purpose of this giant merchandising program is to assist exhibitors in establishing this masterpiece as the greatest attraction of all time and cashing in accordingly.

Outstanding features in the campaign are as follows:

1. Full page, 4-color advertisements in Hearst Sunday papers covering 17 cities and with more than 6,000,000 circulation.

2. Two-color advertisements in the Saturday Evening Post and five additional fan magazines.

3. Unusually big tradepaper campaign to include this 4-page color insert.

4. Marvelous 310 foot trailer, entirely in Technicolor, to be rented to exhibitors at usual black and white prices.

5. Personal appearance of Dennis King at both the New York and Brooklyn Paramount Theatres prior to opening of picture at the Criterion.

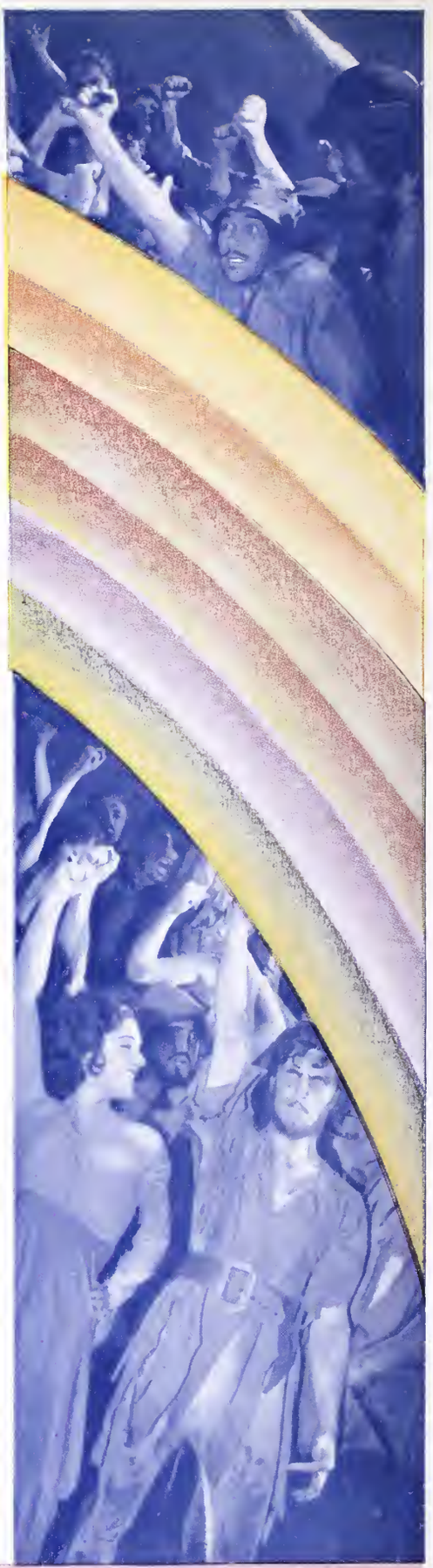
6. Music of "The Vagabond King" will be plugged over the national network of the Columbia system on four different radio hours—the Paramount-Publix hour on Feb. 15 with Dennis King personally singing, Feb. 22, Feb. 26, (the Philco radio period) and March 8.

7. Philco national cooperative tie-up, similar to but bigger than that on "The Love Parade" (described in last month's issue). Philco will run advertisements in three national magazines and display 14,000 24-sheet tie-up posters which will remain up 30 days. Also tie-ups with more than 12,000 dealers.

8. One of the largest pressbooks ever issued on a picture by any company.

9. The finest and most colorful array of ad sales material imaginable.

10. Special publicity portfolio containing stories and stills, and special advertising pamphlet chock-full of advice and suggestions, and mammoth broadside giving news of the opening, reviews, pictures, etc., sent to exhibitors in key cities.



PARAMOUNT ALL-COLOR NEW SHOW WORLD HIT!

New York Wildly Acclaims Paramount's All-Color Masterpiece at Criterion Premiere!

PRECEDED by the most effective and far-reaching advertising and publicity campaign ever put behind a picture (see details on adjoining page), Paramount's greatest achievement, "The Vagabond King," a dynamic musical romance produced entirely in natural colors, made its world debut at the Criterion Theatre on the evening of February 19.

Simultaneously with this $5 gala premiere on Broadway, in the presence of a distinguished audience, composed of New York's fashionable first-nighters, a delegation of leading newspaper critics from several cities in the United States, and a group of motion picture celebrities which included Dennis King and Ludwig Berger, "The Vagabond King" opened at the Paramount Theatre, Palm Beach, Florida. There the entire society-millionaire colony turned out to welcome and applaud the new triumph of the talking screen.

To attempt to describe "The Vagabond King" for you would be trespassing on the province of the critics, whose reviews are published on the following page. Besides, you will see this mighty production soon (a complete all-talking American print will be sent to each office as soon as possible) and will judge for yourselves its brilliant Technicolor, its stirring, melodious music, its thrilling drama, its opulent settings and backgrounds, its pulse-quickening love scenes, its sustained power, sweep and dramatic intensity—all of which make it the most marvelous motion picture ever produced by any company.

However, to give you an idea of the confidence our executives have in this production, please note the following:

Despite the fact that "The Love Parade" was doing capacity business at the Criterion, Paramount displaced it with "The Vagabond King"—a drastic, unprecedented move, which was capitalized in all the advance advertising as emphasizing the fact that "The Vagabond King" was a sensational successor to and a mightier attraction than "The Love Parade."

As indicated up above, thirty-three prominent newspaper critics from Chicago, Philadelphia, Boston, Detroit, Buffalo, Rochester and Kansas City, were specially invited to attend the premiere in New York. This is the first time a motion picture company has done such a thing. Newsreel shots of the opening were made picturing the visiting scribes. They were also "still" photographed with Dennis King and Ludwig Berger. These scenes and photos have been sent to the various cities represented, where "The Vagabond King" will be shown a fortnight after the New York debut.



SMASHING ALL RECORDS!

Actual photograph of Broadway crowds at premiere of "The Vagabond King," which is smashing every record established at the Criterion Theatre in the thirty-five years of its existence. The tremendous sign on the front, admirably reproduced above, with its heroic-sized cutout of King, is in brilliant colors, and catches every eye along the Gay White Way.

The admission price at the Criterion for this all-Technicolor film has been raised from a $2 top to $2.50. Outside New York, first-run theatres will show the picture to a $1 top, and subsequent runs must agree to increase their admission price above normal.

To complete the report, we need only add that "The Vagabond King" in its first two weeks, has broken every record for receipts and attendance at the Criterion, which has housed such Paramount super-hits as "The Covered Wagon," "The Ten Commandments," "Wings," "Beau Geste," "The Four Feathers" and "The Love Parade."

The problem of handling this giant production in non-English speaking territories is touched on by Mr. Seidelman in his letter of February 26 sent to all offices. We quote the following excerpt: "Being entirely in Technicolor, has convinced us that here is a picture so magnificent in scope as to be able to overcome all objections and prejudices that may exist in individual territories against pictures with English dialogue.

"The simplicity of the love story, the natural colors, the lavishness of the sets, and the superb music, will easily carry the picture to success in every country.

In order to make doubly sure, however, of the success of this picture, we are experimenting with the superimposing of titles. This is rather difficult on account of the Technicolor, and if we should not succeed, we will then insert sufficient suitable titles to carry the story without in any way affecting the present music. This work will be done only in Spanish and Portuguese prints, but we are prepared to do the same in other languages upon specific request from you."

Critics Hail New Monarch of Entertainment!

The Sun

UNFURLING the red and green banners of Technicolor, Dennis King leads the vagabonds again in "The Vagabond King." Mr. King is a distinct success in song, dialogue and pantomime, the production is majestic and vital, and the affair moves swiftly and rather thrillingly throughout. In fact, "The Vagabond King" seems far more pungent here than in its original stage form. In the movies it assumes some of the power that grand opera occasionally achieves. Furthermore, it has the vitality, movement and visual variety of pictures. "The Vagabond King" is rich in Technicolor pageantry. In a number of shots an effect of majesty, of depth and warmth is achieved. The pageantry and story center around Mr. King, as the rascaly picturesque poet, Villon. He carries the film on his shoulders, singing as he swings along.

New York Evening Graphic

PARAMOUNT'S spectacle production of "The Vagabond King" is a gorgeously photographed, splendidly directed Technicolor talking vehicle for the remarkably fine, stellar performance of Dennis King. It has a stirring story, a warm love interest, a musical score unequalled, an engaging historical background and an exceptionally good stellar performance. In transferring it to the screen, Director Ludwig Berger has retained all the emotional possibilities of the stage vehicle and has added to it an atmospheric luxury. The novel pictorial effects of the actual battle and the return of the victorious bloody mob are worth seeing a dozen times. This is cinema art that continuously moves and thrills.

The New York Times.

OUT of that glamorous and melodious operetta "The Vagabond King" Paramount has produced a beautiful and often stirring audible Technicolor picture. Mr. King does well as the increasingly romantic Villon. Ludwig Berger has done capable work. The Technicolor work rivals anything of its kind.

New York Journal

PICTORIALLY effective, and retaining the two best song numbers of the stage operetta, "The Vagabond King," starring Dennis King, opened at the Criterion Theatre last evening amidst all the usual arc light and ermine coat excitement of movie premieres. The picture is charming visually, the sets are striking and the songs are tuneful. Ludwig Berger directed smoothly.

New York American

ONE of the most enthralling, throbbing, thrilling romances ever written glorified the melody-screen of the Criterion Theatre last night when "The Vagabond King" unfolded its ever-living charm. Paramount has woven a production rich with the rare beauty of a priceless tapestry. Photographed entirely in Technicolor, its eye-filling wonders never cease. Its prismic brilliance is a lyric in color. Each setting is an achievement. Every moment is memorable. Paramount deserves a fine new feather to ornament its production cap.



DR. LUDWIG BERGER

That a substantial share of credit for the resounding success of "The Vagabond King" is due Dr. Ludwig Berger, the director, is freely acknowledged by the newspaper critics. Paramount has signed him to a new long-term contract as a direct result of his work in this picture. Dr. Berger, who was born in Germany, is both a directorial craftsman and an accomplished musician. He comes by his title, Dr., legitimately, for he received his degree of doctor of philosophy at the University of Heidelberg.

New York Evening Post

THE exploits of Francois Villon are brought palpitantly to life once more in a spectacular screen version of "The Vagabond King," a skillfully produced picture, lively, lavish and, for the most, entertaining. Director Ludwig Berger takes every advantage of the opportunities which the screen affords for heightened dramatic effects in the handling of masses of people, and the constant flow of pictorial impressions, to set off the story against a background which accurately reflects the raciness and gusto of fifteenth century Paris.

The World

A RESOUNDING, opulent and handsomely designed reproduction of the stage musical, "The Vagabond King" is now on view at the Criterion. In the application of Technicolor, the work of the Paramount experts is in every way admirable. The mountings, as, for example, the costumings, the equipment of the fifteenth century French palace interiors, the back drops against which the rogues of the Parisian underworld march out to the defense of the city, all these are done with consummate craftsmanship. Mr. King sings his songs into the microphone in such a manner as to make himself easily recorded. It is a voice of strength and a certain color, and Mr. King proves to be a film actor of considerable definiteness.

Daily News

"THE VAGABOND KING" is back on Broadway in musicinema form, with most of its glamor, color and romance intact. Mr. King's baritone is entrancing. His movie personality is prepossessing. In support there are 2000 extras gloriously photographed in Technicolor. Sets are magnificent, with no expense spared for spectacular effect. The production is built on a tremendous scale, often causing Ah's and O's among audiences by its breath-taking beauty of scene. The songs are the kind you sing over and over again. For all, it is a big lavish production, which ought to call forth fans to the Criterion for several months to come.

Brooklyn Daily Eagle

THE stirring notes of the "Song of the Vagabonds" ring out once more — this time from the Criterion, where Paramount presented an audible film version of "The Vagabond King." Dennis King once more portrays the glamorous figure of Francois Villon. Mr. King is extremely well suited to the role. He possesses a good baritone voice, that rings through the microphone clearly and impressively. In appearance he is a dashing Villon.

New York Herald Tribune

WITH Dennis King, who acted and sang the part all over the stage in the original version, again playing the leading role, "The Vagabond King," rather handsomely staged and directed with considerable liveliness by Ludwig Berger, turned out to be a tasteful, good-looking and surprising sprightly photoplay.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



NEW TOKIO THEATRE!

The beautiful Denki Kan Theatre in Tokio, new home of Paramount pictures in that territory, was formally opened on January 1, with appropriate ceremonies. The front of the theatre, pictured above, was decorated with photos of Paramount stars, flowers sent by other theatres and organizations and seven (no less) Paramount trademarks. At night, the stars in the big trademark in the center, sparkle like diamonds!

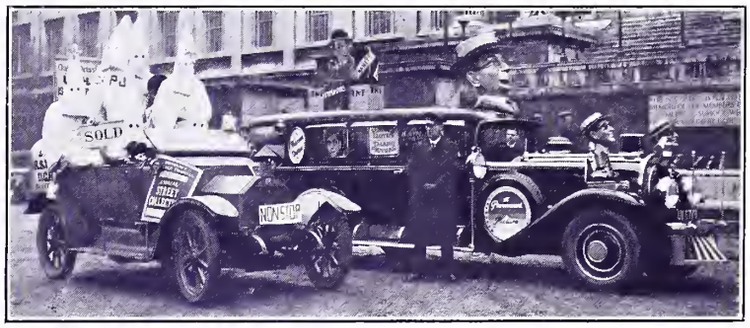


ITALIAN ADVERTISING!

Our Italian legionnaires certainly understand the art of good newspaper advertising, as the above sample clearly shows. This ad occupied a half page in the tabloid size newspaper, "Corriere Dello Spettacolo," published in Rome.



One of a series of striking tradepaper ads emanating from the Home Office advertising department under the direction of Russell Holman.



EXPLOITATION FOR SWEET CHARITY!

The Paramount trackless train, which is going to tell England about Paramount Pictures, assisted in the collection day in aid of the University College Hospital, Gower Street, London. The train is seen in the quadrangle of the hospital.



COPYING A GOOD IDEA!

Good merchandising ideas are readily adaptable the world over. The above illustration is that of an animated poster on "Red Hair" displayed on the front of the Paramount Theatre in Paris. The head of Clara Bow is stationary and the background is a whirling wheel with three colors in glitter, which produces varying illusions at different speeds. This idea was originally outlined in "Publix Opinion," our theatre organization's publication, as successfully used by the Paramount in Detroit on "Sweetie."



A MOTION PICTURE EVENT!

Paramount showmanship in Birmingham, England, turned an ordinary trade showing into a theatrical event. "The Four Feathers" was presented to exhibitors to the accompaniment of a fanfare of publicity and music, the latter furnished by musicians of Scottish and Lowland regiments, shown above.



A FOREIGN HERALD!

This is the cover side of the attractive three-color herald on "The Love Parade," specially designed for foreign use. Issued by O. R. Geyer, manager of the foreign advertising and publicity department. Center spread and back side purposely left blank for local imprinting. Most of the offices will receive a large quantity of these pluperfect ad sales.



FOR CHRYSLER'S SAKE!

And also for the sake of the box office of the Palacio de la Musica in Madrid where "Innocents of Paris" was running, an excellent tie-up was arranged with the local automobile agency handling the Chrysler cars. The window display, pictured here, attracted tremendous attention.



Another of the forceful tradepaper ads issued by the Home Office advertising department, which is creating a great deal of favorable comment.

A ESTREIA DO SUPER-FILME PARAMOUNT "O REI VAGABUNDO"—TODO COLORIDO

PRECEDIDO da mais intensa campanha de publicidade até agora feita em redor de uma producção, a Paramount lançou na téla do cine-theatro Criterion a sua famosa fita-opereta "O Rei Vagabundo," inteiramente colorida, cuja estreia, como estava annunciada, se realizou na noite de 19 de Fevereiro.

O conhecido cantor americano Dennis King, actor do palco e personagem dos mais queridos do publico das grandes cidades, encarna ou antes enfilma o papel do poeta francez François Villon, heróe-protagonista da peça; Jeanette MacDonald, a linda estrella de "Alvorada de Amor," em que trabalhou com Maurice Chevalier, faz a primeira dama de "O Rei Vagabundo"; Lillian Roth, O. P. Heggie, Warner Oland e muitissimos outros perfazem o elenco grandioso do filme. Um côro de centenas de vozes fornece a gamma vocal das scenas mais empolgantes da gigantesca producção. Ludwig Berger, o grande metteur en scène allemão, dirigiu o filme.

Tentar descrever, de leve que fosse, a grandiosidade de "O Rei Vagabundo," ser-nos-ia tarefa baldada, tão vasta e assoberbante é a trama dramatica desta producção e tantos e tantos são os detalhes do seu entrecho. Mas, muito breve, esta joia de "Technicolor" chegará a todos os departamentos estrangeiros e ahi poderão os nossos amigos apreciar de visu toda a dominante belleza dessa producção.

Para que vejamos o alto apreço em que é "O Rei Vagabundo" tido pelos dirigentes da Paramount, bastará dizer que a Companhia convidou para a estreia do filme trinta e tres representantes de todos os jornaes de Nova York, um facto unico na apresentação de um filme.

Estando ainda "Alvorada de Amor" a obter casas completas, resolveu a Paramount retirar do cartaz do Criterion o grandioso filme de Chevalier para lá apresentar "O Rei Vagabundo," assim affirmando o que a Companhia tinha antes feito publico, isto é, que a producção de Dennis King era ainda de maior effeito e de maior attracção publica que o filme que o precedera no Criterion.

E, na verdade, ao mandarmos esta edição para o prélo, sabemos que "O Rei Vagabundo" está ultrapassando todos os apurados de bilheteria, com enchentes como nunca tinha todo o Criterion.

Com effeito, "O Rei Vagabundo" é um espectaculo como jamais produziu o cinema ou mesmo o palco, não importa em que paiz do mundo. Vale, pois, o natural augmento de preço quando o exhibidor tenha de pôr essa joia do cinema moderno no seu cartaz.

Pela primeira vez, dada a importancia desta producção, teve Mr. Adolph Zukor, presidente da Paramount, de escrever pessoalmente aos chefes de departamento nos paizes estrangeiros, pedindo-lhes que ponham todo o seu interesse na publicidade desta magnifica producção, na certeza em que está de que ella sobrepujará todos os passados "records" de bilheteria onde quer que seja exhibida.



REEL RADIATOR CAP!

For film fans with rapid roadsters we recommend the above radiator cap, for which Joan Peers specially posed. Miss Peers appears (no pun intended) in Morau and Mack's second starring vehicle, "Two Black Crows in the A.E.F."

NOVAS ESTRELLAS DA PARAMOUNT NA BROADWAY

QUATRO novas estrellas da Paramount fizeram estreia na Broadway durante o mez de Fevereiro. Primeiramente, cumpre-nos salientar a estreia de Dennis King em "O Rei Vagabundo," sobre cuja apresentação nos occupamos mais detalhadamente em outra parte desta edição. Depois tivemos Richard Arlen em "Burning Up," um filme de grande movimento, e Nancy Carroll em "Paraiso Perigoso," melodrama de magnifico effeito. William Powell reappareceu em um filme puramente neuyorkino — "Caminhos da Sorte," com a irresistivel Kay Francis como leading-lady. Este filme de William Powell, que ora se exhibe no Theatro Rialto, tem obtido casas de lotação completa.

Uma outra producção de grande interesse tambem estreiada ultimamente na Broadway foi "Roadhouse Nights," que tem Helen Morgan (estrella de "Applausos") como primeira figura feminina, e Charles Ruggles, Fred Kohler, assim como o trio comico Clayton, Jackson e Durante nos papeis mais em destaque. Durante, que é tido como o Chaplin do cinema falado, dá grande relevo ás partes que interpreta.

O CONCURSO DOS LEGIONARIOS DA PARAMOUNT PARA O ANNO DE 1930

COM o grande concurso de 1929 já devidamente encerrado e quasi que esquecido, os legionarios estrangeiros da Paramount se aprestam, em todos os paizes, para o novo e estrondoso concurso de 1930, que será baseado na surprehendente e grandiosa "nova arte do cinema." Este novo concurso distinguir-se-ha dos anteriores por uma caracteristica inedita: terá o apoio moral dos artistas e directores dos Studios da Paramount Esta nova feição dada ao concurso vem não só como um gesto de agradecimento dos artistas e directores aos legionarios Paramount do campo estrangeiro, assim como servir de garantía da mais alta qualidade do producto,—filmes que poderão ser apresentados em qualquer paiz da terra como o que de melhor ha na arte cinematographica.

Quando a ideia desse novo concurso foi minuciosamente exposta no Studio, recebeu logo a approvação de todos os artistas e directores, assim como de Mr. Lasky e mais executivos da Paramount. E desta sorte, apoiando cada artista a sua respectiva nacionalidade, ficou assentado que Clive Brook, que é inglez, será o patrono da Inglaterra; O. P. Heggie será o patrono da Australia, por ser australiano; como allemão, Ernst Lubitsch foi acclamado como patrono da Allemanha; Chevalier, o idolo da França, apoiará o territorio francez; Warner Oland, sueco de nascimento, será o patrono da Scandinavia; e Paul Lukas, que é hungaro, terá sob a sua guarda o territorio da Hungria Os outros territorios lançarão a sorte para a escolha do seus respectivos patronos.

Um novo systema de quotas acaba de ser organizado, cabendo a cada departamento uma parcella relativamente baixa. Assim, cada departamento poderá concorrer ao concurso com a certeza de obter um ou mais de um dos varios premios que serão offerecidos pelos patronos acima referidos. Na nossa proxima edição daremos mais detalhes sobre a organização definitiva desse concurso.

Estamos certos de que esta noticia será recebida com contentamento por todos os legionarios estrangeiros, sempre promptos para as grandes campanhas da Paramount.



LISBON LEGIONNAIRES!

Introducing some of our Paramounteers in Lisbon, Portugal. Left to right, back row: Fernando Casa, Horta Machado, Mario d'Oliveira. Front row: Moises Israel, F. Ressano Garcia (branch manager), Gilberto Costa.



NANCY'S VALENTINE!

Here is Nancy Carroll's Valentine greeting to the Brazilian legionnaires. Inasmuch as Nancy has been chosen sponsor for the Brazil Division, it is natural that she should think of them on Valentine's Day, February 14.

PLANO PARA A FILMAÇÃO ESTRANGEIRA

A FORMAÇÃO de diversas companhias compostas de artistas da Hespanha, da França, da Allemanha, da Italia e de outras nações, afim de, nas suas proprias linguas fazerem filmes que se dirigirão aos paizes respectivos, é o plano formulado pela Paramount para a filmação em linguas estrangeiras.

Este plano de producção, que será executado assim que as referidas companhias sejam organizadas, acaba de ser trazido a publico por Mr. Jesse L. Lasky, vice-presidente e director geral de producção da Paramount, que ao mesmo tempo affirmou que as versões faladas para os mercados estrangeiros poderão ser feitas em commum com os seus originaes em inglez. Assim, pois, logo que os artistas que fazem um filme em inglez sáem da scena, ahi mesmo, com todas as suas montagens em seu logar, entram em acção os artistas das varias nacionalidades, fazendo cada grupo a repetição do trecho de filme originalmente interpretado em inglez.

O primeiro filme Paramount feito já está prompto. É o "The Big Pond," trabalho de Maurice Chevalier e Claudette Colbert, o qual foi simultaneamente filmado em inglez e em francez, tendo sido todo elle feito no Studio de Long Island (New York).

Emquanto isto, nos Studios de Hollywood, começa a Paramount a versão castelhana de "The Benson Murder Case" (O Processo Benson), que está sendo feita immediatamente após á filmação das correspondentes partes em inglez.

Mr. Frank Tuttle está dirigindo a versão americana, com William Powell no seu já conhecido papel de Philo Vance. A versão castelhana, que foi adaptada do inglez por J. Carner-Ribalta e W. Tuschinski, foi entregue aos cuidados directoriaes do Sr. W. Pezet.

WELTPREMIERE DES VOLLFARBIGEN PARAMOUNT MEISTERWERKS "DER VAGABUNDENKOENIG"

DEM am 19. Februar stattgefundenen Weltdebut des "Vagabundenkönigs," einer in natürlichen Farben getauchten feurigen Romanze, ging ein in der Geschichte der Vergnügungsindustrie nie dagewesener Werbefeldzug voraus. Der Held dieses einzigartigen Filmes ist der romantische Bühnenliebling zweier Kontinente, Dennis King, welcher auch die gleiche Rolle auf der Bühne verkörperte. Seine Partnerin ist Jeanette MacDonald, die Gegenspielerin Maurice Chevalier's in "Liebes-Parade." Unter den übrigen Darstellern ragen besonders Lillian Roth, O. P. Heggie und Warner Oland, nicht zu vergessen ein 1000stimmiger Chor hervor. Die Inszenierung lag in Händen des eminenten Regisseurs Ludwig Berger.

Es ist unmöglich, dieses gewaltige Kunstwerk in Worte zu kleiden. Sie alle werden diese Superproduktion bald zu sehen bekommen und sich ein selbständiges Urteil über die brilliante Farbenwiedergabe—dramatische Gestaltung—fantastischen Szenenbilder und aufpeitschenden Liebesszenen bilden können. Alle diese Merkmale, sowie der dynamische Aufbau, machen den "Vagabundenkönig" zur grössten Spitzenleistung, die je von einer Filmgesellschaft geschaffen wurde.

Um Ihnen aber das Vertrauen unserer Direktoren in diesen Film nur halbwegs wiederzugeben, machen wir Sie mit folgenden Tatsachen bekannt:

Dreiunddreissig Filmkritiker der führenden Tageszeitungen Amerikas folgten Paramount's Einladung zur New Yorker Galapremiere—eine Novität im Filmreklamewesen!

Trotzdem die "Liebes-Parade" täglich vor ausverkauftem Haus gespielt wurde, musste sie dem "Vagabundenkönig" im Criterion Theatre weichen. Dieses Faktum wurde in jeder Reklame hervorgehoben, als Beweis, dass "Vagabundenkönig" noch höher als "Liebes-Parade" eingeschätzt wird.

Jeder Theaterbesitzer muss sich verpflichten, diesen Film zu erhöhten Eintrittspreisen vorzuführen.

Zum ersten Mal in der Geschichte Paramount's hat Präsident Adolph Zukor persönlich an jedes Büro der Auslandsabteilung ein Schreiben gerichtet, in dem er der Erwartung Ausdruck verlieh, dass jeder Legionair sein Aeusserstes hergeben müsse, um diesen Film zum grössten Kassenschlager aller Zeiten zu gestalten.



VALENTINE OF FUTURE!
It looks more like a Valentine out of the past, still Fay Wray insists girls five years hence will send out their Valentine barbs in sweeping skirt, gloved hands, and luxuriant pompadours.

NEUE PARAMOUNT ERSCHEINUNGEN AM BROADWAY

IM Februar machten vier neue Paramount Produktionen ihr Debut am Broadway. "Der Vagabundenkönig" mit Dennis King wurde bereits oben ausführlich besprochen. Einen rasenden Erfolg konnte Richard Arlen in "Burning Up" mit seinem rasenden Rennwagen verzeichnen. Nancy Carroll im "Gefährlichen Paradies" machte die glückliche Insel wahrhaftig erstrebenswert gefährlich, so lautet das Publikumsurteil über dieses Melodrama. Ein wirkliches Meisterwerk lieferte uns William Powell in "Street of Chance," welcher einen bekannten New Yorker Spielhöllentypus zu neuem Leben erweckt. "The Street of Chance" läuft bereits vier Wochen im Rialto-Theatre und brach in seiner ersten Woche den dortigen Zuschauerrekord.

Ein anderer Paramount Film, welcher die New Yorker in helle Begeisterung versetzt hat, ist "Roadhouse Nights," eine aufregende Alkoholschmuggler - Geschichte mit Helen Morgan (Star von "Applause"), Charles Ruggles und Fred Kohler. In diesem Film machte auch das berühmte Broadway-Komikertrio Clayton, Jackson und Durante sein Debut. Durante wird allerseits als der Charlie Chaplin des Sprechfilms bezeichnet. Er bringt eine ganz eigenartige Komik zum Sprechfilm, welche eine Chaplinartige Kunstrichtung in sich birgt.

STAPELLAUF DES 1930 KONTESTS UNTER PATENSCHAFT VON ATELIER-GROESSEN

ALLE für Paramount 1929 ist Geschichte geworden und jetzt steht vor uns in leuchtender Gegenwart "New Show World 1930," offiziell begonnen mit diesem Heft. Der eigenartige Reiz unseres diesjährigen Wettbewerbes liegt in der Originalität der Paten. Stars, Hauptdarsteller und Regisseure, mit einem Wort, die Menschen, deren geistiges Schaffen wir in allen Weltteilen zu verbreiten suchen, haben sich, als Anerkennung für das erfolgreiche Wirken und als Zeichen des treuesten Zusammenarbeitens mit den Legionairen, als Paten für das diesjährige "New Show World" Preisausschreiben zur Verfügung gestellt. Hierin liegt gleichzeitig auch ein Versprechen, dass sie fortfahren werden, nur Qualitätsware zu erzeugen, welche unter diesen so schwierigen und geänderten Verhältnissen der Auslandsabteilung einen dauernden Erfolg sichern wird.

Die Idee des neuen Wettbewerbes erfüllte das ganze Atelier mit grösster Begeisterung, denn sie entsprach voll und ganz dem sportlichen Ehrgeiz aller. Sofort entstand ein Gefühl von freundschaftlicher Rivalität und bei den Söhnen fremder Länder erwachte eine patriotische Regung, die darauf hinzielte, bei ihren heimischen Divisionen Patenschaft zu übernehmen. Es wurde endgültig beschlossen, dass Clive Brook sein heimatliches England übernehmen soll; O. P. Heggie, Australien; der französische Liebling Maurice Chevalier sein geliebtes Frankreich; der Schwede Warner Oland, Skandinavien; Paul Lukas, Ungarn und unser Ernst Lubitsch wird natürlich Deutschlands Pate sein. Die Paten aller anderen Länder wird das Los entscheiden.

Grosse Sorgfalt wurde bei der neuen Quotenaufteilung verwandt. Jeder Division wurde eine neue Quote zuerkannt, welche, den Tatsachen vollkommen entsprechend, jeder Division die Möglichkeit eines Sieges gibt. Den gewinnenden Abteilungen stehen Ueberraschungsgeschenke der betreffenden Paten in Aussicht. In unserer nächsten Nummer werden wir bereits die ersten Stände veröffentlichen können.



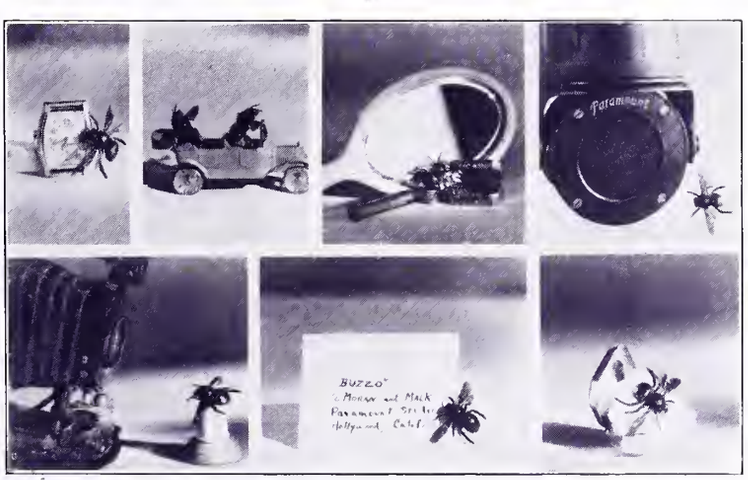
IN HOLLYWOOD JUNGLE!
Of course, this scene might be the wilds of Africa, and Kay Francis might be a jungle queen, or, the scene might represent the banks of the Nile and Miss Francis might be impersonating Cleopatra. It really doesn't matter, for our reason for publishing this photo is to call special attention to this charming and talented actress, whose performance in William Powell's initial starring picture "Street of Chance" (to which reference is made on another page) is very much worth while. We unreservedly O. K. Kay! She's a comer!

PARAMOUNT FERTIGT FREMDSPRACHIGE FILME AN

PARAMOUNT hat das bisherige Problem der fremdsprachigen Tonfilme in die Wirklichkeit umgesetzt. Künstler aus Spanien, Frankreich, Deutschland und Italien werden in den Paramount-Ateliers in ihrer Muttersprache Tonfilme produzieren, um auch den fremdsprachigen Ländern künstlerische Vollwertigkeit in Sprechfilmen bieten zu können. Dies erfolgte auf Anordnung Jesse L. Lasky's, dem ersten Vizepräsidenten der Paramount, welcher gleichzeitig darauf hinwies, dass die für das Ausland bestimmte Tonfilmfassung zugleich mit der englischen Originalfassung gedreht werden kann. Nach Beendigung der englischen Szene wird dieselbe Szene mit den fremdsprachigen Schauspielern wiederholt und zwar unter Benutzung der gleichen Szenerie und Apparate.

Der erste, in zwei Sprachen inszenierte Film ist "The Big Pond" mit Maurice Chevalier in der Starrolle. Dieser erst kürzlich im Long Island-Atelier fertiggestellte Tonfilm, wurde auf Englisch und Französisch gedreht.

Aber auch Hollywood ist nicht untätig. Die Paramount hat hier mit der Verfilmung des "Benson Murder Case" in englischer und spanischer Sprache begonnen Die englische Fassung inszenierte Frank Tuttle mit William Powell als Star. Gleichzeitig arbeitet eine rein spanische Besetzung unter der Regie von Pezet. Für die spanische Bearbeitung zeichneten J. Carner-Ribalta und W. Tuschinski.



A DAY IN THE LIFE OF AN "EXTRA" BEE!
Buzzo, trained bee, which was used in comedy scenes for Moran and Mack's second starring vehicle, "Two Black Crows in the A. E. F.", poses for some special shots. Reading left to right (top), he rises and notes it's time to go to work, is chauffeured to the studio, puts his make-up on, speaks into the microphone; (below), poses for portraits, opens his fan mail, and at last retires for needed rest after a strenuous day.

Behind the Screen in

IN BANCROFT FILM



Betty Compson

BETTY COMPSON, who appeared some years ago in Paramount pictures, has just been signed by our company to play the feminine lead in "The Spoilers," the talking picture version of Rex Beach's famous novel and play which is to be made with George Bancroft in the starring role, under the direction of Edwin Carewe. Bartlett Cormack is doing the adaptation.

Vincent Lawrence, well-known Broadway playwright, has left New York for Hollywood, under contract to do adaptations and dialogue for Paramount. Lawrence won fame on Broadway with such hits as "Spring Fever," "The Ghost Between," "Two Fellows and a Girl," "In Love with Love" and "Among the Married."

Jack MacGowan, co-author of the stage musical hit, "Heads Up," and Jack Kirkland, screen playwright, will collaborate in transferring the story of this musical comedy hit from the stage to the screen for Paramount. "Heads Up" will be filmed in full natural color by the improved Technicolor process.



Gary Cooper

Gary Cooper has gone into production with "The Texan," planned as a companion picture to "The Virginian." It was the success of the latter which convinced Mr. Lasky that frontier stories would again be in demand with talking pictures. John Cromwell is directing the new Cooper vehicle. The screen play has been written by Oliver H. P. Garrett and Daniel Rubin, Broadway dramatist. Fay Wray has the feminine lead opposite the star. Other principals include Oscar Apfel and Emma Dunn.

Lajos Zilahy, noted Hungarian playwright, whose play, "The General," was recently bought by our company, and whose intention it was to return to his native country after writing the adaptation for this picture to be directed by Lothar Mendes, has appended his signature to an agreement to do further work for Paramount.

Herman J. Mankiewicz, former New York newspaperman, who has been working for Paramount for the past three years, has been signed to a new contract.

CLAUDETTE COLBERT PLACED UNDER CONTRACT; FEATURED IN "YOUNG MAN OF MANHATTAN"



Katherine Brush (left), author of "Young Man of Manhattan," discussing the story with Claudette Colbert, who will play the leading feminine role in the film version of this best-seller, which ran in the Saturday Evening Post.

CLAUDETTE COLBERT, well-known stage star, has signed a contract which gives her services on the screen exclusively to Paramount pictures.

In engaging Miss Colbert, our company obtained her release from a prior stage contract. She made her screen debut in "The Hole in the Wall," one of the early all-talking pictures, and followed this with the feminine lead in "The Lady Lies," winning high praise from critics throughout the country. Recently Paramount signed her for two roles, the first being the leading feminine part opposite Maurice Chevalier in "The Big Pond," in which her ability to speak French and English fluently was of advantage in this bilingual picture, just completed.



Norman Foster

Her second featured role will be that of the heroine in "Young Man of Manhattan," the Katherine Brush novel which recently appeared serially in the Saturday Evening Post.

Commenting on her acquisition as a Paramount player, Mr. Lasky said:

"We are convinced that Claudette Colbert is destined to be one of the outstanding figures on the audible screen of the near future. She combines rare native dramatic ability with unusual beauty and a thorough knowledge of the technique of acting. Our plans for her include a number of important featured roles in the immediate future with stardom as her ultimate goal."

In connection with the filming of "Young Man of Manhattan," Monta Bell, the director, is assembling a stellar cast. Norman Foster, well known Broadway stage actor, has been chosen to portray the young sporting writer in the picture. The choice of Foster, who is now playing the male lead in the Broadway stage hit, "June Moon," followed a careful canvassing by Paramount of all types of actors of stage and screen to fit this unusual role.



Ginger Rogers

Ginger Rogers, cyclonic comedienne, who has scored one of the outstanding hits of the New York stage this season in the musical comedy, "Top Speed," has also been assigned one of the principal roles in the production. She will create a new type of "villainess."

PARAMOUNT'S NEW STAR!



Believe it or not—the young man pictured here has just been promoted to stardom under the Paramount banner after many years of apprenticeship as a featured player. Right now, his initial starring vehicle "Street of Chance" is cleaning up on Broadway. Oh, now you recognize him, do you? Of course, it's William Powell! But when this photo was taken, we imagine he was called Willie! The passing years have changed the school boy with the countrified air into the suave polished man of the world! We can't help wondering, as we study this photograph, if the boy ever dreamed that some day he would be a famous motion picture star, known and admired in every corner of the globe. Probably not! Probably his ambition was to grow up to be a fireman or a policeman!

OUR LATEST "FIND"



Roberta Robinson

ROBERTA ROBINSON, young daughter of a former New York publisher, is the first of the unknown talent brought into notice by talking pictures to be signed up and given a chance for success by Paramount. Without any previous stage or screen experience, Miss Robinson, who, less than a year ago, was a student at the New England Conservatory of Music in Boston and the winner of a scholarship, has just been signed to a long-term contract and awarded an important role in the stellar cast of "Dangerous Nan McGrew."

Through the efforts of a theatrical agent, Miss Robinson was given an audible film test at the Long Island studio. Her screen personality plus her musical ability and her singing and speaking voice won the favorable attention of production executives, with the above-mentioned result.

Miss Robinson is nineteen years of age, five feet, four inches in height, has gray-blue eyes, blonde hair and a fair complexion. Her voice is a mezzo-soprano and she is also a talented pianist.



Richard Wallace

Richard Wallace, film director, has left Hollywood with Mrs. Wallace for a fifteen-week trip around the world, after directing Moran and Mack in their second starring picture, "Two Black Crows in the A. E. F." Wallace is under long-term contract to Paramount. Mr. and Mrs. Wallace will visit the Hawaiian Islands, Japan, China, Manchuria, Philippine Islands, Malay States, Siam, Ceylon, India, Egypt, Palestine, Italy and Spain. They will return to New York on May 26.

Frank Morgan is the latest Broadway stage star to join the growing group of contract screen players at the Long Island studio. Morgan signed a long term contract with Paramount, and has been awarded one of the principal roles in "Dangerous Nan McGrew," new screen comedy with music in which Helen Kane is featured. Victor Moore, James Hall, Louise Closser Hale and Stuart Erwin are others prominent in the cast. Mal St Clair is directing.

Paramount Studios



Joseph von Sternberg, noted Paramount director, has arrived in New York from Germany, where he has been staying for the past five months. While abroad, he directed Emil Jannings in a new picture for German producers, by arrangement with Paramount. After a brief stay in New York he will leave for Hollywood to start work on his next production, as yet unannounced.



BRITISH NOTABLES!

Edmund Goulding, Paramount director, who hails from England, entertained a number of British celebrities recently at our Hollywood studio. Left to right: Mrs. Terence Shone; George Grossmith, noted London stage producer; Goulding; Terence Shone, first secretary of the British Embassy in Washington; Mrs. Godfrey A. Fisher; and Mr. Fisher, British consul in Los Angeles.



Leon Errol
As Caricatured in "N. Y. Amusements"

Leon Errol, he of the collapsible knee and the reputation of being the outstanding eccentric comedian of the American stage, is to appear in the all-star cast of "Paramount on Parade." He will do some of the specialty numbers of the type for which he is most famous.

"THE BENSON MURDER CASE" FIRST PARAMOUNT FILM TO BE MADE IN SPANISH AND ENGLISH

"THE Benson Murder Case", the next of the S. S. Van Dine series to be filmed by Paramount, is now being made in a Spanish edition, simultaneously with the English version. William Powell in his earlier role of Philo Vance, dilettante detective, and a large cast that includes Paul Lukas, William Boyd, Eugene Pallette and E. H. Calvert have been directed in Hollywood by Frank Tuttle. At the same time a special Spanish cast has been working under Director Pezet on the foreign version which was adapted by J. Carner-Ribalta and W. Tuschinski.



"The Benson Murder Case"

This is in line with the recent statement by Jesse L. Lasky, first vice-president in charge of production, that the problem of making talking pictures for the foreign field would be solved by the formation of stock companies of foreign artists, who would work at the same time with the English speaking casts, using the same sets and the same apparatus to make the same picture.

"The Benson Murder Case" is the second dialogue film in two languages to be made by Paramount. It follows shortly after Maurice Chevalier's new talker, "The Big Pond", which was made both in French and English.

Nancy Carroll's next starring picture, "The Devil's Holiday" which was originally called "The Devil's Sunday," is already under way at our Hollywood studios. Heading the supporting cast will be James Kirkwood and Hobart Bosworth, two of the best known stellar players of the silent films. Others include Ned Sparks, comic, Morgan Farley, who recently migrated from the footlights to the studios, and Paul Lukas. "The Devil's Holiday" is an original story by Edmund Goulding, who will direct the picture.

Barry Norton, who was featured in "Sins of the Fathers" and "The Legion of the Condemned" has just been signed to a long-term acting contract as a featured member of the Paramount stock company. Norton was born in Argentina, the descendant of one of South America's prominent families.

Fay Wray is to play the feminine lead in "The Border Legion," Zane Grey's story which will be Richard Arlen's next Western vehicle for Paramount. She replaces Mary Brian, originally assigned to this part. William Wellman will direct.

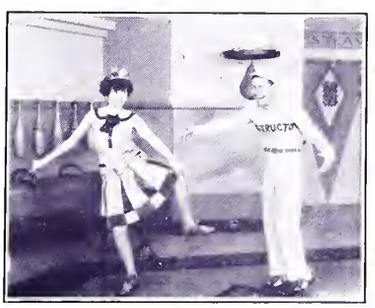


PRIME MINISTER'S SON VISITS PARAMOUNT STUDIO!

Alister G. MacDonald, son of Ramsay MacDonald, Prime Minister of Great Britain, was greeted by a number of prominent Paramounteers when he visited our Hollywood studios recently. Left to right, front row: Jesse L. Lasky, B. P. Schulberg, Clive Brook, Ruth Chatterton, Mr. MacDonald, Kathryn Crawford, Edmund Goulding, Harry Green, M. C. Levee. Second row: Skeets Gallagher, Jack Oakie. Back row: Leon Errol, O. P. Heggie, Albert Kaufman and Charles "Buddy" Rogers.



Maurice Chevalier has just been signed to a new long-term contract under the terms of which he will star in at least four new vehicles in the next two years. His next picture "Too Much Luck" will be filmed both in French and English as was done with his previous vehicle, "The Big Pond". Robert Presnell is writing the screen story of "Too Much Luck" and Jacques Bataille-Henri will convert it into French form..



GYM FOR TWO!

Jack Oakie, the great big mass of muscle from Hollywood, puts his favorite pupil, Zelma O'Neal, of musical comedy fame, through an intensive routine of gymnastics in their comedy number for "Paramount on Parade". They sing "I'm In Training For You". With dumbbell accompaniment!



Clara Bow's next starring vehicle will be "True To The Navy", designed as a companion picture to "The Fleet's In." It will be directed by Frank Tuttle from the screen play by Keene Thompson and Doris Anderson. Fredric March will play opposite Miss Bow.

"EL REY VAGABUNDO," LA OBRA MAESTRA EN COLORES, SE ESTRENA EN BROADWAY

PRECEDIDA por la campaña de publicidad más intensa que jamás se haya dispensado a una película, ha hecho su debut en el teatro Criterion, de Broadway, "El rey vagabundo," la obra maestra de la cinematografía moderna, impresionada totalmente en color y con sonido sincronizado. El estreno de esta obra, febrero 19, fué todo un éxito, y se espera que sea una de las películas que más se sostengan en la Vía Blanca.

Encabezado por Dennis King, actor conocido en dos continentes, quien se hizo famoso interpretando en el teatro clásico el mismo papel que ahora interpreta en la pantalla, el reparto de "El rey vagabundo" está integrado por primeras figuras. Jeanette MacDonald, primera dama de Chevalier en "El desfile del amor," es la heroína; Lillian Roth, O. P. Heggie, Warner Oland y otras grandes figuras de la pantalla, tienen a su cargo los papeles complementarios. La dirección de "El rey vagabundo" fué encomendada a Ludwig Berger, uno de los genios alemanes de la película moderna.

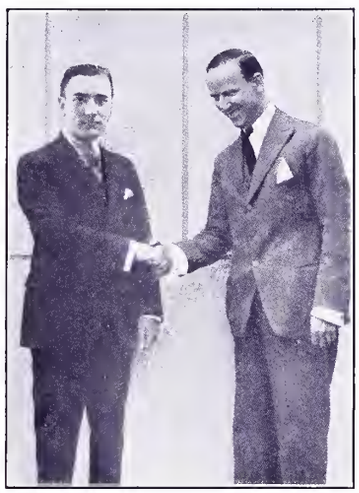
Imposible resultaría dar una idea de la magnitud de "El rey vagabundo." Sus escenas a colores, la belleza de sus panoramas, lo interesante de la trama, la riqueza de su presentación es algo que está por encima de toda ponderación. Obra de amor y de lucha, de romance y de dolorosas realidades, es el poema de una época, la realización de un sueño, la conquista heroica de un ideal que parece imposible. Es necesario ver cada una de sus escenas, la multitud de guerreros, las damas de la corte, los decires de grandes y pequeños y la majestad del escenario para poder apreciar en lo que vale este esfuerzo gigantesco del "Nuevo Espectáculo." Nada hay en la historia del cine que pueda comparársele. "El rey vagabundo" es una película única, que no tiene precedentes y que servirá de ejemplo a las producciones del porvenir. Los siguientes datos pueden dar una idea del aprecio en que la Paramount estima esta película:

El teatro Criterion estaba exhibiendo "El desfile del amor" con llenos completos. Queriendo los altos oficiales de la Paramount mostrar al público los progresos alcanzados en la cinematografía durante los últimos meses, retiró la película de Chevalier y puso en su lugar "El rey vagabundo."

La noche del estreno fueron invitados a la función de gala los representantes de treinta y tres periódicos locales, cosa que no se había hecho al estreno de ninguna película.

Los altos oficiales de la Paramount acordaron que todo empresario que quiera exhibir esta película tiene que aumentar el precio de entrada.

Por primera vez en la historia de la Paramount, Mr. Adolph Zukor ha escrito una carta personal a los gerentes de los diversos territorios urgiendo la necesidad de presentar "El rey vagabundo" como un ejemplo de perfección y hacer que derive más entradas que ninguna otra película.



SPANISH WINNER!

Mr. M. J. Messeri, managing director for Spain and Portugal, (right) is congratulating Senor Vincente Saiso, branch manager of Valencia, for winning first place in the inter-exchange contest of 1929. His percentage was 102.31. Valencia was also first in ad sales with the extraordinary percentage of 200.46.

In line with their brother legionnaires in other countries, the Matadors have already launched their 1930 sales drive, and the February 1 standings show the Barcelona office in the lead, with Bilbao second and Valencia third. Looks like a close race—may the best exchange win!

EL PLAN DE LA PARAMOUNT PARA LA PRODUCCION DE PELICULAS EXTRANJERAS

FORMAR un grupo de diversas unidades artísticas, integradas por artistas españoles, franceses, alemanes, italianos y otras nacionalidades, que permita la impresión separada de películas en varios idiomas, ha sido la solución dada al problema de la película sonora por la Paramount. Jesse L. Lasky, director general de producción de la Paramount, después de numerosas pruebas, todas las cuales resultaron satisfactorias, acordó que las versiones extranjeras de películas importantes sean impresionadas simultáneamente con la versión inglesa. Esto es: aprovechando el mismo escenario, una vez que los actores ingleses concluyen la escena, entran en acción los actores extranjeros y filman la misma parte en sus respectivos idiomas. La primer película que se producirá en esta forma será "The Big Pond," nueva creación de Maurice Chevalier, que aparecerá con diálogos en inglés y francés. Esta obra se está impresionando actualmente en el estudio de Long Island.

En el estudio de Hollywood se está impresionando en inglés y español "The Benson Murder Case" bajo la dirección de Frank Tuttle, teniendo a William Powell como protagonista. La adaptación a la pantalla estuvo a cargo de J. Carner-Ribalta y W. Tuschinski.



PARAMOUNT THEATRE!

That's what it will be when it's finished! Right now the theatre, called the "Real," is still under construction in Santiago, Chile. Destined to be the finest theatre in South America. Note the big sign advertising Paramount pictures!

LA CAMPAÑA DE LA LEGION EXTRANJERA PARA 1930

UNO de los atractivos de la campañan de la Legión Extranjera durante el año de 1930 es el hecho de ser patrocinada por personalidades del estudio y de tener el incentivo de que los patrocinadores pertenecen a las nacionalidades correspondientes a los territorios respectivos de las cuotas. Grandes actrices y actores, directores y personal técnico de prestigio contribuirán al triunfo de las películas Paramount y patrocinarán los legionarios de sus mismas nacionalidades. Este es, tal vez, el aliciente más interesante de la campaña que acaba de comenzar y que se espera sea más intensa que la de 1929.

Cuando Mr. Lasky, autor del plan, comunicó su idea a las personalidades del estudio, el entusiasmo no tuvo límites. El natural orgullo patriótico que vive en el corazón de todos dió calor a la iniciativa y todos y cada uno vieron una oportunidad de añadir prestigio a su patria y a los legionarios que en los diversos territorios luchan denodadamente por alcanzar la supremacía y poner las películas Paramount en primera fila. Inmediatamente, los grandes artistas y directores se ofrecieron a patrocinar los territorios de sus respectivas nacionalidades y, después de corta deliberación, quedó acordado lo siguiente:

Clive Brook, de nacionalidad inglesa, patrocinará la legión de la Gran Bretaña: O. P Heggie, australiano, la de Australia; Ernst Lubitsch patrocinará la de Alemania; Maurice Chevalier, el ídolo francés, patrocinará la de Francia; Warner Oland, de nacionalidad sueca, patroncinará la legión de los Paises Escandinavos; Paul Lukas, natural de Hungaria, será el patrocinador de la legión húngara. Los demás territorios fueron adjudicados por sorteo a las luminarias y directores de diversos países.

Los vencedores alcanzarán valiosos regalos, ofrecidos por las personalidades de sus territorios.



A COMIC SPANISH INTERLUDE!

The above scene is from a recently made Spanish short feature entitled "Palabras Y Obras" ("Actions Speak Louder Than Words"), produced by our Foreign Production Department in the Long Island studio. As the title suggests, the characters in the story speak conventionally but act their thoughts! This is one of the funniest one-reel comedies we have ever looked at, and is a splendid example of the high quality product made by the Foreign Production Dept.

LAS LUMINARIAS DE LA PARAMOUNT EN BROADWAY

CUATRO nuevas luminarias de la Paramount han hecho su debut en Broadway durante el mes de febrero: Dennis King en "El rey vagabundo;" Richard Arlen en "Burning up;" Nancy Carroll en "Paraíso peligroso", y William Powell en "Street of Chance," película que ya lleva cuatro semanas de llenos completos en el Rialto, esperándose que continúe durante una buena temporada. Es de advertir que esta película batió los récords de taquilla durante su primera semana y continúa causando el mismo furor día a día.

Otro de los éxitos de la Paramount en el Broadway neoyorquino ha sido "Roadhouse Nights," película que describe con fidelidad sorprendente la vida de los contrabandistas. Helen Morgan, la protagonista de "Aplauso," comparte el éxito de "Roadhouse Nights" con actores de tanto prestigio como Charles Ruggles, Fred Kohler y los tres incomparables actores cómicos Clayton, Jackson y Durante. Este último actor ha sido aclamado por la crítica como el Charlie Chaplin de la película hablada, y en la obra que nos ocupa encuentra amplio campo para poner en juego sus aptitudes.

DE EERSTE GEKLEURDE SPREEK- EN ZANGFILM VAN PARAMOUNT, "THE VAGABOND KING," DRAAIT OP BROADWAY, IN HET CRITERION THEATRE

VOORAFGEGAAN door de meest effectieve en ver reikende exploitatie campagne, ooit ondernomen in het amusements bedrijf, werd "The Vagabond King," Paramount's schoonste spreek- en zangfilm, voor het eerst vertoond in het Criterion Theater, in New York, op 19 Februari 1930. Deze buitengewoon mooie film, is geheel in kleuren vervaardigd en in één woord 'af'. Dennis King, de held van de gelijknamige operette, vervult ook in de filmbewerking de hoofdrol. Jeanette MacDonald, bekend door haar schitterende prestatie in "The Love Parade," speelt de vrouwelijke hoofdrol. Voorts vermelden wij, Lillian Roth, O. P. Heggie, Warner Oland en een koor van 1000 stemmen. De regie was toevertrouwd aan het Duitsche filmgenie, Ludwig Berger.

Een poging om in eenige woorden een beschrijving te geven van "The Vagabond King" is ondoenlijk. U krijgt de productie binnenkort zelf te zien en dan kunt U er beter over oordeelen. Dit is nu werkelijk een film die in alle opzichten uitstekend verzorgd is, die — vergeef ons de herhaling — in alle opzichten 'af' is, want niet alleen het spel zelf, doch ook de muziek, de ensceneering, de décors, de prachtige kleuren van Technicolor, de dramatische kracht en de bezieling, die van deze film uitgaat, bestempelen dit oeuvre tot 'de' film van alles, wat tot op heden op het scherm geworpen is.

Uitnoodigingen tot bijwoning der gala première in het Criterion Theater, werden verzonden aan drie en dertig groote Dagbladen in de Vereenigde Staten.

Ondanks den geweldigen toeloop naar "The Love Parade" besloot de Directie van Paramount deze film elders te vertoonen om zoodoende plaats te maken voor "The Vagabond King," daar de film wijd en zijd geadverteerd was als een nog imposantere productie dan de Chevalier film.

Elke bioscoop exploitant in de Vereenigde Staten, die deze film vertoont moet zijn entrees verhoogen, alvorens hem een copie vergund wordt.

Voor de eerste maal in de Paramount geschiedenis heeft onze President, de Heer Adolph Zukor een persoonlijk schrijven gericht tot elk kantoor in het buitenland, om met deze film grootere zaken te doen, dan met eenige film, die ooit tevoren is gedistribueerd.



NEW SCREEN STAR!

Dennis King, the romantic star of "The Vagabond King," as he looked to the staff artist of the "New York Evening World."

NIEUWE PARAMOUNT STERREN IN HET LICHT VAN BROADWAY

GEDURENDE Februari hebben vier nieuwe Paramount sterren hun debut gemaakt op Broadway. Tot dit viertal gehoort o.a. Dennis King, in "The Vagabond King," een film waarvan een uitvoerig verslag elders op deze pagina verschijnt; dan, Richard Arlen, in "Burning Up," een verhaal van de auto renbaan; voorts, Nancy Carroll met "Dangerous Paradise," een spannend melodrama en tenslotte, William Powell in "Street of Chance," een vertelling over de 'gokkers' van Broadway. De laatstgenoemde film draait reeds vier achtereenvolgende weken in het Rialto Theater. Het is een van de 'new show world' films, die beslist gezien moet worden. Wat attractie betreft, overtreft het alle verwachtingen, want de film deed reuzen zaken tijdens de eerste week in het Rialto Theater.

"Roadhouse Nights" is een film, die hier evenees vermeld dient te worden. Dit verhaal is gebaseerd op toestanden in het 'droge' Amerika. De hoofdrollen worden gespeeld door Helen Morgan (de heldin van "Applause"), Charles Ruggles, Fred Kohler en de drie komieken, Clayton, Jackson en Durante, die in deze film hun debut maken. Durante wordt reeds wijd en zijd een tweede Charlie Chaplin genoemd, door zijn uiterst geestig spel.



ONE FOR THE BOOK!

Kay Francis adds her signature to the book of fame of Captain George Dufay (right) and Lieutenant F. Van Andenhove, Belgian war heroes, who are making a "friendship tour" of the world. Kings, princes, presidents and other celebrities the world over have signed the book.

MOTHER AND SON!

This Associated Press photo of Mr. Lasky greeting his mother, Mrs. Sarah Lasky, was taken when Paramount's first viee-president arrived in Los Angeles from his reeent visit to Mexico.



HET CONCOURS 1930 DER BUITENLANDSCHE PARAMOUNTERS IS BEGONNEN

Elke divisie heeft een beschermheer, of een beschermvrouw, gekozen uit bekende Paramount figuren, in Hollywood.



FOUR FOR ONE!

Ludwig Berger, director, (left) and Dennis King, star, (second from right) with two of the out-of-town critics who attended the premiere of "The Vagabond King."

PARAMOUNT'S PLANNEN VOOR FILMS IN VREEMDE TALEN

HET actueele probleem hoe de vraag naar spreekfilms voor het buitenland te beantwoorden, is door Paramount opgelost door het engageeren van eenige groepen Spaansche, Fransche, Duitsche, Italiaansche en andere buitenlandsche aeteurs en aetriees, waardoor de productie afdeeling in staat is thans sprcekfilms in vreemde talen te vervaardigen. Het is volgens den Heer Jesse L. Lasky, den directeur der productie afdeeling, de beste oplossing en hij verklaarde tevens, dat de buitenlandsche en Amerikaansehe opnamen tegelijkertijd gemaakt zullen worden. Zoodra de Amerikaansehe spelers een seene afgespeeld hebben, komen achtereenvolgens de diverse buitenlandsehe spelers op het tooneel, zoodat het verlies van tijd, arbeid en materiaal zeer gering is.

De eerste spreekfilm, welke in twee talen vervaardigd wordt, is 'The Big Pond', met Maurice Chevalier in de hoofdrol. De Engelsehe en Fransehe versies van deze film liggen thans gereed voor distributie. De film is geheel vervaardigd in het Paramount atelier, te Long Island City.

In Hollywood, wordt 'The Benson Murder Case' zoowel in het Engelsch. als in het Spaansch gefilmd. Frank Tuttle regisseert de Engelsehe versie, met William Powell in de hoofdrol, terwijl de Spaansche spreekfilm vervaardigd wordt onder regie van Pezet met een speeiaal gekozen groep Spaansche aeteurs en actrices. De Spaansche bewerking is van de hand der Heeren J. Carner-Ribalta en W. Tuschinski.

NU het 'Allen voor Paramount' eoncours van 1929 achter ons ligt als een heerlijke herinnering, spant het Vreemdenlegioen van Paramount zich voor het 'New Show World' concours van 1930, hetwelk in deze editie officieel geopend wordt.

Een typisch kenmerk van dit nieuwe concours is de deelname van bekende figuren der ateliers van Paramount. Versehillende acteurs en actrices, sterren en regisseurs hebben zich namelijk bereid verklaard het hunne tot dit eoncours bij te dragen door te fungeeren als beschermheeren, of beschermvrouwen van de verschillende divisies der buitenlandsche afdeeling, hetgeen wel als een speciaal huldeblijk mag beschouwd worden voor de prestaties der buitenlanders. Het is tevens een blijk van eooperatie hunnerzijds en van het nakomen hunner beloftes om Paramount films niet alleen een produet voor de Amerikaansche markt te maken, doch een produet, met de geheele wereld als afzetgebied, ondanks de vele nieuwe en steeds veranderende eondities in de industrie.

Toen het boven omschreven plan werd voorgelegd aan de menschen onzer ateliers, vond het dadelijk buitengewonen bijval. Bij den Heer Lasky niet minder, dan bij de anderen. Het was een beroep op hun sportiviteit. Het schiep aanstonds een geest van vriendsehappelijke concurrentie. In sommige beschermheeren en beschermvrouwen van vreemden bloede, riep het een gevoel van vaderlandsliefde wakker. Kortom, alle niet-Amerikanen wilden perse beschermers worden van de divisie, waarin zij het levenslicht aanschouwden. Er werd tenslotte besloten, dat Clive Brook beschermheer zou worden voor Engeland, O. P. Heggie, als Australier is beschermheer der Australische divisie; de Duitscher Ernst Lubitsch werd gekozen voor Duitschland; Maurice Chevalier natuurlijk voor Frankrijk; Warner Oland, als Zweed, voor de Scandinavische divisie en Paul Lukas, de Hongaar, is beschermheer voor Hongarije. De overige divisies werden 'verloot.'

Iedere divisie is een nieuw quota toegewezen en de quotas zijn dusdanig bepaald, dat iedere divisie een redelijke kans heeft om te winnen. Voor de winnende divisies zijn prijzen en surprises beschikbaar gesteld door de diverse beschermheeren en beschermvrouwen. In de volgende oplaag zullen wij den eersten stand der divisies publieeeren.

BON VOYAGE



Mel A. Shauer, special representative of the foreign department, (right) bid John C. Graham, managing director for Great Britain, a smiling bon voyage as the latter left on the S. S. Majestic on February 21, homeward bound for London. By the way, we hear that Mr. Graham is receiving congratulations on his appointment as president of the Kinematograph Renters' Society of Great Britain and Ireland. This is the second time that he has filled this important office.

PEP CLUB BALL IS GALA AFFAIR

ONE of the brilliant social events of the season, which also proved a gratifying financial success, was the annual ball of the Paramount Pep Club held at the Hotel Astor on Friday evening, February 7. For the benefit of new subscribers, we hasten to mention that the club is composed of employees and executives at the Home Office.

Through the efforts of the production department, a representative array of stage and screen stars were on hand to entertain the 2000 assembled guests, among whom were numbered the visiting foreign legionnaires—J. C. Graham, M. A. Shauer and Tibor Rombauer. The latter, by this time, is safely back midst the peace and quiet of Rio de Janeiro.

Charles Ruggles, Paramount featured player, acted as master of ceremonies, and Helen Kane, James Hall and Stuart Erwin were added attractions.

As president of the Pep Club, Edward A. Brown was the cynosure of all eyes. He wore a beaming smile all evening as he mentally counted up "the house" and glowingly thought of the profits!

A good time was had by all!

ANTARCTIC FILM TITLED "WITH BYRD AT THE SOUTH POLE"—RELEASE IN JUNE

THE "N. Y. Times" of February 20 reported that the Byrd Antarctic Expedition actually started homeward from the Bay of Whales aboard the bark, "City of New York" the day before — February 19. It is expected that they will require about twenty-one days for the voyage out of Polar waters to Dunedin, New Zealand, on the first stage of their homeward trip.



ADMIRAL RICHARD E. BYRD

On board the "City of New York" are the two Paramount News cameramen, Joe Rucker and Willard Vanderveer, with more than 100,000 feet of film, out of which will be cut and edited Paramount's feature production of the expedition. Says Russell Owen, "New York Times" correspondent with the expedition:

"One of the most interesting jobs of packing has been that of the films. These have been through more hazards than any film ever before transported.

"They were brought down here through the tropics, kept a year in varying temperatures ranging far below zero, and have now got to go back through dampness and the tropic heat before they are developed.

"To protect them against this, men worked for days soldering them in boxes, each of which contained 2,400 feet. There are more than fifty of them, more than 100,000 feet, and about 40,000 feet went back last year.

"These films contain a complete record of the expedition, and for that reason have been carefully safe guarded. Not only were they wrapped in separate tins, which were taped, but these tins, each containing 200 feet, were put into special zinc boxes, which were soldered and then placed in wooden boxes lined with insulating material.

"Most of the other records were packed almost as carefully, although greater care had to be exercised, to keep the delicate emulsion from damage on the way home."

Amazing Pictorial Document

When the pictures arrive in New York about May 1, we are to see, according to radiograms received from Admiral Byrd, the most amazing pictorial document that has ever been thrown on a motion picture screen.

The Paramount feature will be crammed full of the highly dramatic events that have transpired during the expedition, and chock full of human interest stuff.

Furthermore, this feature will be synchronized with a fine musical score, all sorts of sound effects, and will be accompanied in many of the more important parts by an off-stage voice, which will visualize in a very dramatic way the high spots and thrilling episodes and dangers of this history-making accomplishment. In other words, Paramount will present this feature as a real sound and talking picture, and thus it will be shown all over the world, as the off-stage voice will be interpolated in the principal foreign languages.

There will also be a prologue to the feature, a message by the Admiral himself, during which he will detail the progress of the expedition on a huge map.

250 Day and Date Openings

The most elaborate plans are being laid for the release and exploitation of this feature, which has been definitely titled, "With Byrd at the South Pole." Byrd himself will not arrive in America until about June 15, when he and his crew will be the distinguished guests of honor at a dinner to be given them in Washington by the National Geographic Society.

Concurrently with this dinner June 15, Paramount expects to release approximately 250 prints of the picture for day and date showings throughout the United States.



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View from the Street



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Film Vaults

PRIDE OF CHILE LEGIONNAIRES!

We hesitated to publish these photos of the new Paramount office in Santiago, Chile, for fear of making our other offices jealous. Surely, such artistic beauty is a stimulus for fine creative work!

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Bruno Cheli, Branch Mgr.

PARAMOUNT FILMS (S. A.)
Rua Conde de Boa Vista, 193
Recife, Pernambuco, BRAZIL
Benjamin Ramos, Branch Mgr.

PARAMOUNT FILMS (S. A.)
Rua Conselheiro Dantos No. 27
Sao Salvador,
Bahia, BRAZIL
Manoel de Araujo, Br. Mgr.

PARAMOUNT FILMS (S. A.)
Rua General Andrade Neves, 100
Porto Alegre, Est. do R. G. do Sul
BRAZIL
Julia Marpas Mesplé
Branch Manager

PARAMOUNT FILMS (S. A.)
Rua 15 de Novembro 107
Curityba, Est. do Paraná, BRAZIL
Carlos Litzendorf
Branch Manager

PARAMOUNT FILMS (S. A.)
Rua Visconde de Inaúma, 30
Ribeirao Preto, Est. de Sao Paulo,
BRAZIL
Rodolpho Paladini, Branch Mgr.

PARAMOUNT FILMS (S. A.)
Avenida Floriano Peixoto, 30
Botucatú, Est. de Sao Paulo,
BRAZIL
Adhemar L. Cesar, Branch Mgr.

PARAMOUNT FILMS (S. A.)
Rua Jorge Tibiriçá, 53 C.
Cruzeiro, Est. de São Paulo
BRAZIL
Aurelio Correale, Branch Mgr.

PARAMOUNT FILMS (S. A.)
Rua Marechal Deodoro 209,
Juiz de Fora, Minas Geraes
BRAZIL
Renato Coelho de Almeida,
Branch Mgr.

Frederick W. Lange, Manager for Argentina, Uruguay, Paraguay
Cables: PARAMOUNT
Raul Viglione, District Mgr.

PARAMOUNT FILMS, S. A.
Ayacucho 518/20
Buenos Aires, ARGENTINE REP
Sigfredo Bauer, Branch Mgr.
(Home Office for Argentine, Paraguay, Uruguay)

PARAMOUNT FILMS, S. A.
Calle Maipu 931
Rosario de Santa Fe,
ARGENTINE REPUBLIC
E. J. Croce, Branch Mgr.

PARAMOUNT FILMS, S. A.
Calle Estomba 211
Bahia Blanca, ARGENTINE REP
A. Vagheggini, Branch Mgr.

PARAMOUNT FILMS, S. A.
Calle Ituzaingo 235
Cordoba, ARGENTINE REPUBLIC
C. R. Flaherty, Branch Mgr.

PARAMOUNT FILMS, S. A.
Calle Yi 1385
Montevideo, URUGUAY
Juan Oliver, Branch Manager

Benito del Villar, Manager for Chile, Peru, Bolivia
Cables: PARAMOUNT

PARAMOUNT FILMS, S. A.
Tenderini 159,
Santiago, CHILE
(Home Office for Chile, Peru, Bolivia)

PARAMOUNT FILMS, S. A.
Prat No. 175 (Casilla 3792)
Valparaiso, CHILE
Exequiel A. Puelma, Branch Mgr

PARAMOUNT FILMS, S. A.
O'Higgins 566 (Casilla 53-C)
Concepcion, CHILE
Srs. Greene & Cia.,
Concessionaires

PARAMOUNT FILMS, S. A.
Casilla 137
Iquique, CHILE
Srs. Martinez Hinos & Cia.,
Concessionaires

PARAMOUNT FILMS, S. A.
Apartado 582
Lima, PERU
Ernest S. Hayes, Branch Mgr

PARAMOUNT FILMS, S. A.
La Paz, BOLIVIA
Honorio Garcia, Rep.

SPAIN, PORTUGAL

M. J. Messeri, Managing Director
Cables: PARAMOUNT

PARAMOUNT FILMS, S. A.
91Paseo de Gracia
Barcelona, SPAIN
J. Soriano, Branch Mgr.
(Home Office for Spain and Portugal)

PARAMOUNT FILMS, S. A.
Avenida Pi y Margall, 22
Madrid, SPAIN
Eugenio Hernandez, Branch Mgr.

PARAMOUNT FILMS, S. A.
Alameda Mazarredo, 6
Bilbao, SPAIN
Manuel de Diego, Branch Mgr.

PARAMOUNT FILMS, S. A.
Calle Sorni, 14
Valencia, SPAIN
Vicente Salso, Branch Mgr.

PARAMOUNT FILMS, S. A.
Calle San Pablo, 41
Seville, SPAIN
D. Rafael Alberola Altrá,
Branch Mgr.

PARAMOUNT FILMS, S. A.
La Coruna, SPAIN
José Soto, Branch Mgr.

PARAMOUNT FILMS, S. A.
Rua Braamcamp, 10
Lisbon, PORTUGAL
F. Ressano Garcia, Branch Mgr.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

LLOYD IN SCANDINAVIA!

RADIOGRAM

WORLD WIDE WIRELESS

R.C.A. COMMUNICATIONS, INC.

STOCKHOLM 59 17 1610

LCD SEIDELMAN
FAMFILM NEWYORK

LLOYD ALL TALKIE VERSION OPENED KINOPALAEET COPENHAGEN—GREAT SUCCESS—PRESS MAINTAINING HAROLDS BEST—IN OSLO SAME FEATURE OPENED TWO LARGEST HOUSES DAY AND DATE EQUALLY SUCCESSFUL—REGARDS

YORK

The above wire from our general manager in Scandinavia, Carl P. York, needs no qualifying explanation. It speaks for itself. But it does serve to emphasize the fact that "Welcome Danger," either talkie or silent, is far and away the best Lloyd to date.



A "PATRIOTIC" FRONT!

Under the tutelage of Paramount's world-wide army of publicists and exploiteers, exhibitors everywhere are learning the benefits of intelligent merchandising. Here, for example, is a striking front arranged for "The Patriot" at the Lucerna Theatre, Prag, Czecho-Slovakia.



JAPANESE NOVELTY!

This is one of the best ad sales items we have seen in years! It is mitey but mighty — in advertising value! A paper balloon, which folds flat, but can be blown up thru the small hole in the center of the trademark. Five different pictures are advertised. Hanzai, Japan!



SOUND TRAIN EXPLOITS SOUND SPECIAL!

We reported in last month's issue that "Innocents of Paris" played three weeks at the Theatre Royal, Manchester, England—longest film run in that town in seven years. Exploitation in general, and the Paramount automobile "sound train" in particular, pictured above, played an important part in "selling" the picture.

The coming of sound and the spread of English language talkies throughout the world is proving a boon to cartoonists, who find the subject a fertile source of humor. Last month we published a French cartoon, dealing with the sound situation there. The one reproduced here, which originally appeared in "Universal," Mexican newspaper, was sent to us by Clarence C. Margon, our general manager in Mexico and Central America. This is a translation of the joke:



Man: "Say, are you one of the policemen who can speak English?"

Policeman: "Yes, sir, at your service."

Man: "Fine. I'll buy you a ticket to the movies if you'll translate what the talking picture says."



4—FEATHERING THE HOSPITAL NEST!

To help students in Birmingham, England, in raising money for local hospitals at a street carnival, and at the same time advertise Paramount, our local exploiteer employed a ballyhoo truck draped with a banner reading: "You May Be Ill Somelay There—'Four Feather' The Hospital Nests!" Note large Paramount trademark on the automobile hood.

CHEVALIER IN TURKEY!

RADIOGRAM

WORLD WIDE WIRELESS

R.C.A. COMMUNICATIONS, INC.

SMYRNA 29 31 2245

SEIDELMAN FAMFILM
NEWYORK

BIG SUCCESS OPENING ALHAMBRA INNOCENTS OF PARIS—INSTALLATION WESTERN ELECTRIC—CONGRATULATIONS AND THANKS PARAMOUNT

IPEKDJI

The fact that this cable heralds the success of "Innocents of Paris" in Smyrna, Turkey, is not the main reason for publishing it. That, after all, is an old story. But the fact that foreign exhibitors are installing sound equipment as rapidly as possible is significant.



SPANISH TRADEPAPER AD!

A splendid institutional Paramount ad, used as a cover by the "La Pelicula," a film tradepaper published in Buenos Aires, Argentina. Original was in three colors.

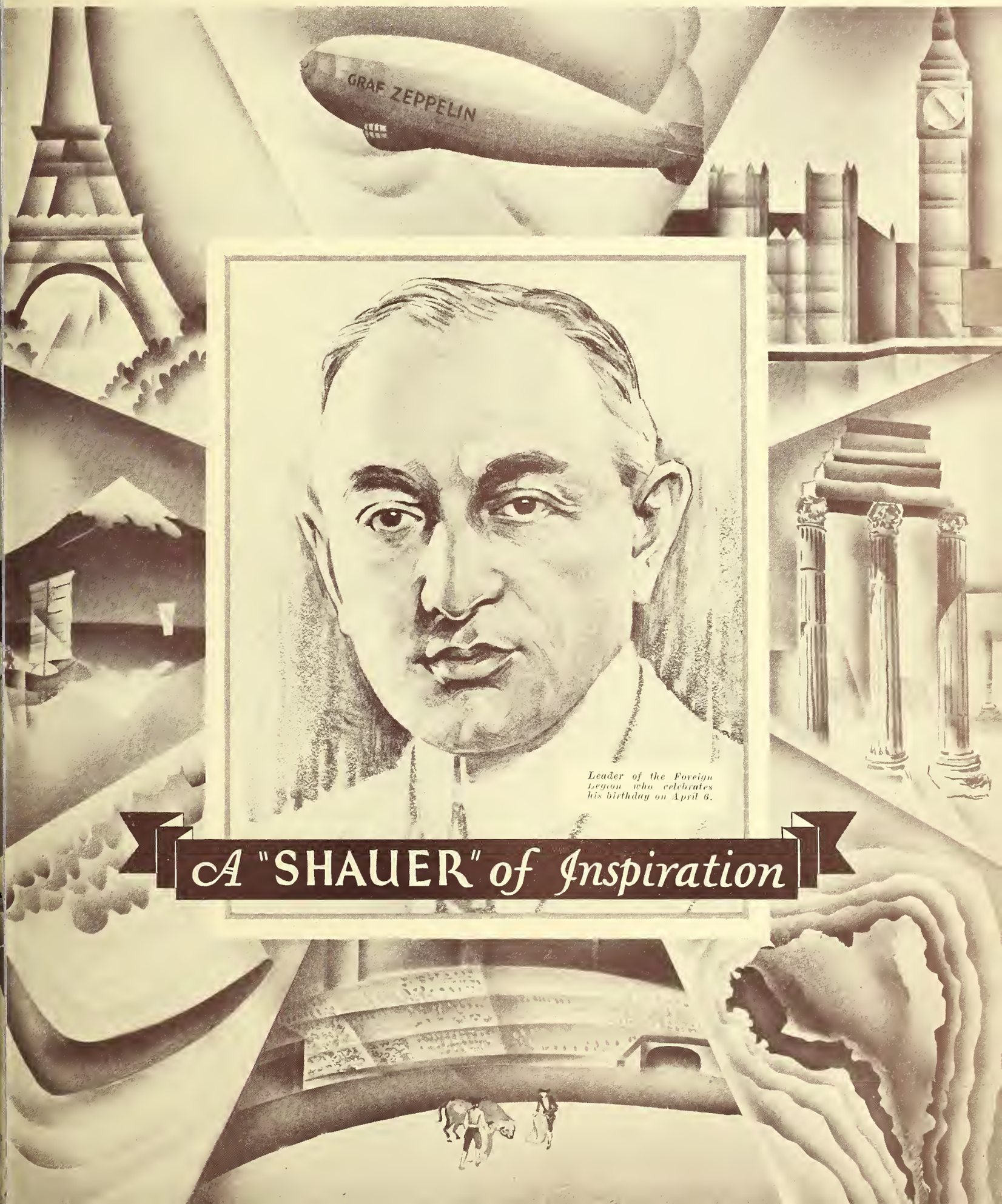


FINNISH POSTER!

This looks like an ad, but it is really a poster—from Finland. The cast and synopsis are printed on every poster. This one is on "Ladies of the Mob."

Paramount Around the World

Vol. 3 No. 4 APRIL 1, 1930 Worth: Everything you can give it



Leader of the Foreign Legion who celebrates his birthday on April 6.

A "SHAUER" of Inspiration

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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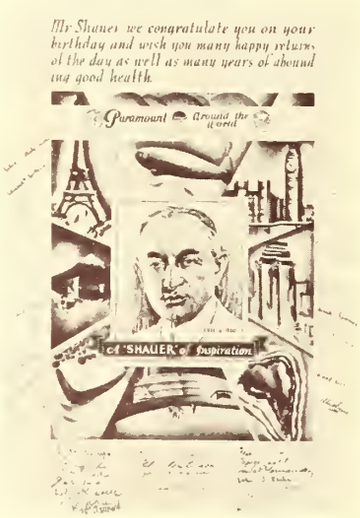
Vol. 3 **APRIL 1, 1930** **No. 4**

A "SHAUER" *of Inspiration*

MR. SHAUER'S birthday will bring him many messages of esteem and affection from his host of friends and admirers in every corner of the globe. In behalf of the entire membership of the Foreign Legion, *Paramount Around the World* swells the chorus of congratulations. We wish him many happy returns of the day and many more years of abounding good health.

In greeting Mr. Shauer the man, *Paramount Around the World* considers this felicitous occasion an appropriate moment to salute Mr. Shauer, the leader.

It has been said — and there is abundant evidence to support the statement — that "every organization is the lengthened shadow of one man." That this applies with particular force and truth to Paramount's foreign organization is generally recognized throughout the motion picture industry, and freely acknowledged by other Paramount executives.



A reproduction of this month's cover, offering congratulations on his birthday, was signed by every member of the Home Office foreign department and presented to Mr. E. E. Shauer on April 6

The magnificent growth of the foreign department, from its modest beginnings sixteen years ago to its present-day world-wide ramifications, is directly traceable to the energy and vision, the organizing genius and administrative capacity of E. E. Shauer.

His inspiring leadership has been the mainspring of the Foreign Legion's achievements. His spirit is part of the foundation of Paramount!

—*THE EDITORIAL STAFF*

"Cafeteria" Prosperity

I NEVER felt so proud of the Foreign Legion as I did the other day when I examined the figures for the first two months' business of this year.

To say I was surprised is putting it mildly. I was amazed — astounded! It seemed incredible, but there were the figures—sensational, record-breaking, shouting a story of magnificent, unparalleled achievement — and checked and double-checked, so that there could be no mistake. It was all true.

Properly interpreted, these figures indicate that the Foreign Legion is wide awake, that it is intelligently and aggressively readjusting itself to the revolutionary changes sound has brought.

These first few months of 1930 have proven the inherent stability of our structure and the essential adaptability of our manpower. You legionnaires have illustrated your ability and resourcefulness to overcome seemingly insuperable obstacles.

Your accomplishments to date bear out the statement made by many competent business observers — that 1930 will be a year of "cafeteria" prosperity. They interpret "cafeteria" as meaning "help yourself." In other words, if you want business, you have to go out and get it.

And that's precisely what you legionnaires are doing!

Multum in Parvo

TUCKED away on one of the pages in this issue is a little story whose significance deserves editorial comment and emphasis.

The story reports that, for three days recently, the Cuba Theatre, Santiago de Cuba, ran a program consisting entirely of Paramount short subjects. It was a grand box office success, aided and abetted by skillful exploitation.

Here, then, is prima-facie evidence of the supreme quality and general excellence of Paramount "shorts."

The idea that "shorts" are merely "fillers" is old-fashioned, and, in the case of Paramount quality "shorts," unjustifiable. That ancient Latin phrase, "multum in parvo"—much in little — describes Paramount's brand of "shorts" exactly. They are miniature entertainments that very often "steal" the honors from the feature picture on the program.

Sell and exploit Paramount "shorts" with the same confidence and enthusiasm that you merchandise and advertise Paramount feature pictures. They are the best on the market! They are business builders! Boost them!

Emil E. Shauer

1930 CONTEST IS OFF TO AMAZING START!

* * *

Unprecedented Sound Picture Revenue Completely Upsets All Quota Calculations*

* * *

14 Divisions Go Over 100% by Tremendous Margins—Figures are Remarkable

* * *

All Signs Point to Most Sensational Record-Breaking Year in Our History

* * *

Studio Sponsors Spur Their Respective Divisions — See Pages 12 and 13

OVER QUOTA (As of March 1, 1930)

AUSTRALASIA (Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	*sponsored by*	**O. P. HEGGIE**
CUBA	*sponsored by*	**CLARA BOW**
CZECHO-SLOVAKIA	*sponsored by*	**RUTH CHATTERTON**
FRANCE (France, Belgium, Switzerland, Egypt, Northern Africa)	*sponsored by*	**MAURICE CHEVALIER**
GREAT BRITAIN (England, Scotland, Wales, Irish Free State)	*sponsored by*	**CLIVE BROOK**
HOLLAND	*sponsored by*	**CHARLES "BUDDY" ROGERS**
HUNGARY	*sponsored by*	**PAUL LUKAS**
ITALY (Italy, Turkey, Greece, Bulgaria)	*sponsored by*	**WILLIAM POWELL**
JAPAN (Japan, China, Korea, Philippine Islands)	*sponsored by*	**GEORGE BANCROFT**
LATVIA	*sponsored by*	**GARY COOPER**
MEXICO	*sponsored by*	**MARY BRIAN**
POLAND	*sponsored by*	**DENNIS KING**
SCANDINAVIA (Sweden, Norway, Denmark)	*sponsored by*	**WARNER OLAND**
SPAIN AND PORTUGAL	*sponsored by*	**JEANETTE MACDONALD**

UNDER QUOTA (As of March 1, 1930)

ARGENTINA (Argentina, Urugnay, Paraguay)	*sponsored by*	**CLAUDETTE COLBERT**
AUSTRIA	*sponsored by*	**RICHARD ARLEN**
BRAZIL	*sponsored by*	**NANCY CARROLL**
CANAL ZONE (Panama, Colombia, Venezuela, Jamaica, Trinidad)	*sponsored by*	**HELEN KANE**
CHILE (Chile, Peru, Bolivia)	*sponsored by*	**FAY WRAY**
GERMANY	*sponsored by*	**ERNST LUBITSCH**
GUATEMALA	*sponsored by*	**JACK OAKIE**
PORTO RICO	*sponsored by*	**MORAN AND MACK**

*UNDER the circumstances, it would have been a gross injustice to many of the offices to publish the individual standings. Quotas are now being adjusted, and the first set of standings with percentages, based on the business done during January, February and March will be published in next month's issue.



"Slightly Scarlet"

A SPLENDID crook melodrama, suavely interpreted by Clive Brook, Evelyn Brent and Paul Lukas, is "Slightly Scarlet," which played the Paramount on Broadway early in March. The society background, plus some excellent comedy by Eugene Pallette and Claud Allister, help make the film an enjoyable entertainment.

EXTRA!

"HONEY" IS SWEET HIT!

AS we go to press, "Honey," that irresistible musical comedy, starring Nancy Carroll, which oozed into the Paramount Theatre on March 28, is proving the sweetest little hit of the month. After watching the mobs trying to get inside we have a hunch that "Honey" will stick a second week!

"Honey" boasts some of the most tuneful music we have heard in months. In addition it has a sextet of funsters—Skeets Gallagher, Harry Green, Lillian Roth, Little Mitzi, Zasu Pitts and Jobyna Howland—whose comedy antics would make a wooden Indian laugh right out loud.

Pass the sweet news about "Honey" along to your exhibitors!

"YOUNG EAGLES" VIVID ACE OF THRILLERS

MADE by the same star and director as "Wings"—"Buddy" Rogers and William Wellman—"Young Eagles" zoomed into the Paramount Theatre and gave countless New Yorkers the thrill of their lives.

This picture begins where "Wings" left off! It is a swift flying mystery-romance with the most daredevil airplane stunt stuff ever filmed. As an American flying ace, "Buddy" has a role that suits him to the proverbial "T." Jean Arthur



"Young Eagles"

is the mysterious Paris spy! Paul Lukas is a gallant German war flyer whom you will admire for his sportsmanship; and Stuart Erwin is great as "Buddy's" comedy pal.

"Young Eagles" is another swell Paramount entertainment that will keep S.R.O. signs from gathering dust! It's a box office natural!

COMPLETES FOUR MONTHS ON BROADWAY



Rivoli Front During Run of "The Love Parade"

AFTER four months on Broadway, first at the Criterion Theatre to a $2 top, and then at the Rivoli Theatre at popular prices, "The Love Parade" closed its triumphant run. The records it established have been surpassed only by "The Vagabond King."

"The Love Parade" has more firmly established Chevalier in the hearts and affections of picture-goers the world over, for, as reported on another page, its success in America is being echoed in more than half a dozen foreign capitals in Europe and South America.

"THE VAGABOND KING" RULES NEW YORK



This Banner Now Adorns Top of Criterion Theatre on Broadway

IN its seventh capacity week at the Criterion, "The Vagabond King," Paramount's stirring Technicolor musical romance, continues to rule the Great White Way of New York. "The best picture bet on Broadway" is the way thousands of critical New Yorkers have come to refer to this filmasterpiece.

Its run is as indefinite as the horizon in the sky. Seats are selling eight weeks in advance. Ticket speculators are vying with one another in advertising it above the stage hits. Throughout the United States, where it is regularly being shown to increased admission prices, "The Vagabond King" has established a new high in box office receipts. It is a sensation without parallel, for it has surpassed the best records established by "The Love Parade," the former record title holder.

"The Vagabond King" is unquestionably the most valuable picture property Paramount possesses. Its potentialities are limitless. That it will make box office history abroad as it has done and is doing over here goes without saying. The point for every legionnaire to bear in mind is, that it is the biggest picture the Foreign Legion has ever handled and must be merchandised accordingly. The unprecedented exploitation effort put behind it in America ought to be duplicated all over the world.

Right now is the time to start the initial ballyhoo for "The Vagabond King." Don't let the fact that you haven't seen a print yet prevent you from beginning the advance publicity blast. The picture will live up to every promise you make for it!

By the way, answers to Mr. Zukor's personal letter to the foreign offices regarding "The Vagabond King" are beginning to arrive. If you haven't as yet replied and pledged, do so at once. Mr. Zukor has promised to turn all the letters over to us for reproduction in "Paramount Around the World."



"Sarah and Son"

"SARAH AND SON" BEST HEART DRAMA OF YEAR

THE day before "Sarah and Son" opened at the Paramount Theatre, a special preview was held for the critics. This was unusual, but our executives felt that this was an unusual picture, and they wanted to give the newspaper reviewers a chance to appraise it properly.

The next morning screaming headlines in the papers, without exception, proclaimed "Sarah and Son" one of the greatest mother pictures ever made. More, the critics used up their choicest superlatives in describing Ruth Chatterton's performance, by far the best thing she has ever done.

Naturally with such praise ringing in their ears, the public flocked to the theatre to see what all the excitement was about. And what they saw was a heart drama that carries a terrific wallop, and acting worth going miles to see. Fredric March supports Miss Chatterton.

Every woman ought to see—every mother will want to see "Sarah and Son." It's rare entertainment!



"Only the Brave"

"ONLY THE BRAVE," in which Gary Cooper and Mary Brian share acting honors, is a tale of the Civil War days in America. Gary is a northern spy and Mary the Southern belle. The picture gets away from the usual hackneyed plot of this type by burlesquing many of the situations. The result is an adroit mixture of rapid-fire action and delightful nonsense.

"LOVE PARADE" MARCHES ON TO NEW TRIUMPHS!

SHANGHAI, BUENOS AIRES, BARCELONA LATEST TO HAIL SCREEN HIT

MARCHING on to the most sensational triumphs in foreign film history, "The Love Parade" is proving itself the outstanding box office attraction of all time wherever it has been exhibited. In every case it has established new records for receipts and attendance, hitherto unsuspected. It is an indication of the unlimited possibilities the talking, singing screen has opened up.

Subsequent reports received from Sydney, London and Paris, where the picture has been running for several weeks, bear out the early advices as to its conclusive success. In Paris, for example, the crowds have been so great, that the Chief of Police came to see about it. After seeing the production, he realized that the people would be crazy if they didn't try to get in! The difficulty in Paris, as Dick Blumenthal advises, is that so many people are coming back to see the picture a second and third time, that a lot of other folks can't get in to see it even once!

During the past few weeks "The Love Parade" has opened in three more foreign capitals, in different parts of the globe, and it's the same old story of success every time. As witness the following cable from Bob MacIntyre, our representative in the Orient:

Love Parade completed first run Shanghai breaking all records here for receipts and length of run.



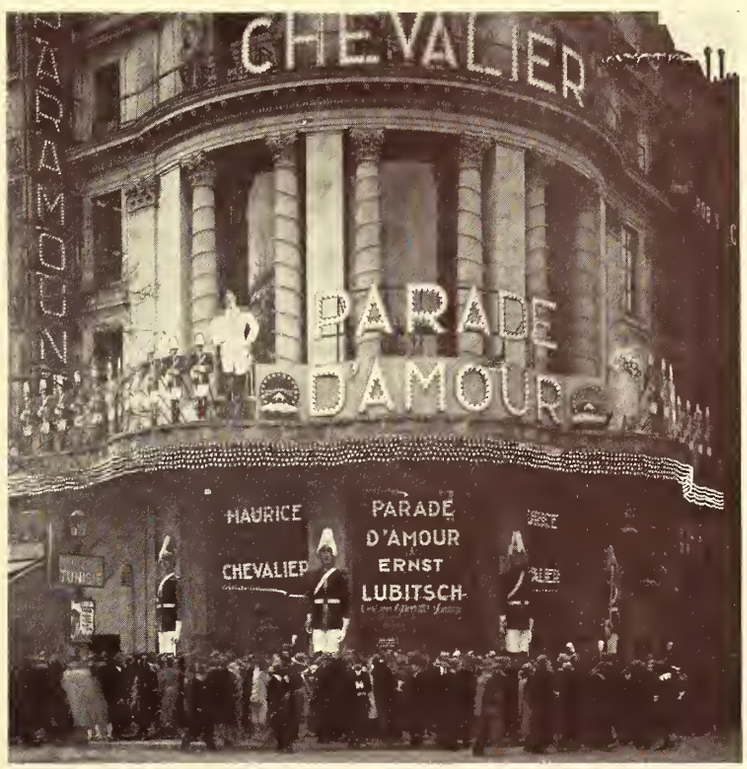
ELECTRIFYING

Night shot of the Paramount Theatre, Paris, showing spectacular lighting effects. In all, 5,000 electric lights, all white, were used to decorate front from the top of the dome down to and overlapping the marquee. The inside lobby was completely re-decorated to represent the



PARIS!

interior court of a castle. The entire personnel of the theatre, including the doorman, ushers, cashiers, and members of the orchestra were dressed in various military costumes featured in "The Love Parade." We warmly congratulate Manager Ullmann and his able staff!



Here's a day shot of Le Paramount, showing detail of decoration and crowds massed outside. From early morning till late at night, long lines of people, often four abreast, extending in both directions around the theatre have been a common sight ever since the picture opened.

The premiere of "The Love Parade" at the Astral Theatre, Buenos Aires, on March 19 was such a tumultuous success that American tradepapers received cabled accounts of it from their local correspondents. Here's what our own Fred Lange had to say:

Chevaliers Love Parade opened last night and is talk of town—set for long run enthusiastic public reception—my compliments on splendid work of superimposing titles — this is Paramounts year—regards.

Mr. Lange mentioned in his cable that "The Four Feathers" is also cleaning up.

Following closely on the heels of the Argentine opening came the cabled report of the picture's premiere in Spain, at the Coliseum in Barcelona on March 21. Managing Director Messeri described it as follows:

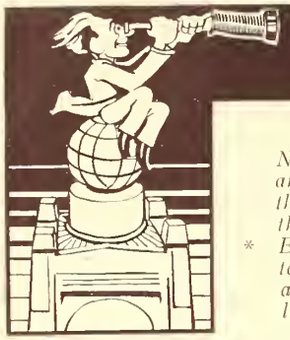
Premiere Love Parade opened Coliseum last night at top prices to most distinguished crowds—authorities artists authors and press all unanimous best picture of all—Chevalier great MacDonald superb—expect break all records receipts and long run—congratulations production department for such marvelous product — we are proud of Paramount banner—kind regards.

You can be sure of one thing, although none of the cables mentions it, and that is, in every instance Paramount showmanship played an all-important part in getting "The Love Parade" started! The bigger the picture the greater the need of effective merchandising!

PUBLICITY PLUS!

It will be a long time before Paris recovers from the high-pressure, super-excellent campaign our Parisian showmen put over on "The Love Parade." The theatre decoration scheme, explained above, was but one item in the campaign which covered every avenue of exploitation. On the right is a reproduction of the front and back sides of the four page color herald. On the left is a facsimile of the special envelop and letter, which purported to be a confidential report of the character played by Chevalier in the film.





THE OBSERVATION TOWER

Now and then the Editor takes a look!

PUBLIX CONVENTION

More than 350 men of our Publix theatre organization—including district managers, district bookers and district advertising men as well as Home Office executives—gathered in convention at the Drake Hotel in Chicago for a brief but enthusiastic three-day session beginning March 10.

"Know Your Organization!" was the keynote of a stirring message prepared by President Sam Katz, and in his absence, read to the assembled delegates by David J. Chatkin, general director of theatre management, who was in charge of the convention. Banners with this slogan decorated the meeting hall.

Three main issues stood out above the other important matters discussed. These were: (1) Launching of the Second Quarter Prize Contest; (2) Designation of perfect sound in all our theatres as a major obligation of everyone; (3) Beginning of an intensive policy to familiarize all Publix employees with every personality, function and ideal of the organization of which they are a part.

PARIS BOUND!

As this is being written, Gertrude Rosenstein, more popularly known as "Gigi," formerly of the Home Office legal department, is experiencing "the thrill that comes once in a lifetime." She is on the high seas bound for Paris. The trip is in no sense a vacation, for Gigi has been assigned special duties in our Paris office. She will be away at least one year.

Gigi proved herself something of a fast worker in making her departure. She was advised of her good fortune on March 17, and left in the Aquitania on March 20. Any girl who can get ready for a trip to Europe in two days has a perfect right to ask people, in the immortal words of Harold Lloyd, to "step right up and call me 'Speedy.'"

Good luck to you, Gigi, and don't forget to write!

BI-WEEKLY SOUND NEWS

In order to satisfy the ever-increasing demand of theatre patrons for newsreel entertainment, Paramount Sound News recently—the exact date was February 26—started its new schedule of releasing two editions per week instead of one which has been the practice until now.

The policy of bringing news events of the day to the screen in the fastest time possible will be as rigidly adhered to as in the past.

WHY WORRY WHEN IT'S EASY TO 'PHONE? SO LANGE CALLS UP SEIDELMAN!

Paramount Manager in Buenos Aires First to Use Telephone Service Linking New York With South America—Asks for Print of "The Vagabond King" and It's on the Way to Him in 15 Minutes.

At a quarter to four on Friday afternoon, April 4, the telephone rang in the office of J. H. Seidelman, assistant manager of the foreign department in New York. Mr. Seidelman picked up the receiver and said, "Hello."

"Hello, Joe," said the voice at the other end of the wire, "This is Fred Lange in Buenos Aires. I wish you'd send me a print of 'The Vagabond King' right away."

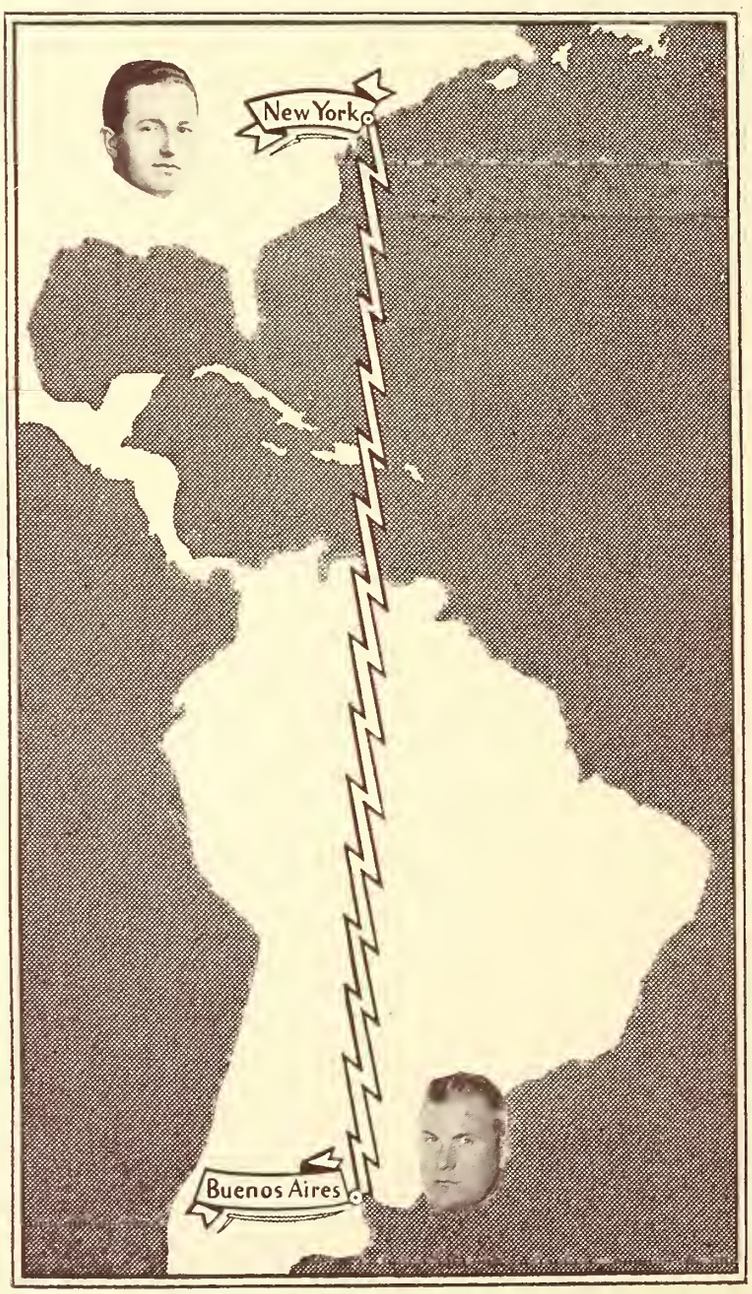
Mr. Seidelman laughed. "You certainly didn't lose any time trying out the new transcontinental telephone service, Fred."

"Well, you see, Joe," explained the leader of the Gauchos, "I've heard so much about 'The Vagabond King' that I just can't wait to see it."

"I understand perfectly, Fred, and I'll ship you a print right away."

And at 4 o'clock—just 15 minutes later—a print was on the way to Buenos Aires—which, you must admit, is service with a capital S.

Incidentally, Mr. Seidelman is establishing something of a record as a long distance telephone user. Twice within the past week, he has spoken with Ike Blumenthal, our general manager in Berlin.



SUCCESS RECIPE!

"Follow your convictions; it's the secret of success," said Adolph Zukor at a recent dinner in Los Angeles.

"If you believe you are right, go ahead," continued the president of Paramount. "Do not be swayed by well-wishing friends who would talk you out of it."

The dinner, in honor of Mr. Zukor, was given by Jesse L. Lasky, vice-president, on the occasion of the former's recent visit to Hollywood. Many of the studio executives and directors attended. Walter Wanger, general manager of production in the East, and B. P. Schulberg, general manager of West Coast production, made brief talks, lauding Mr. Zukor's principles and devotion to the company, and citing outstanding events in Paramount's development.

WHAT'S IN A NAME?

Gary Cooper is to become the first film star to have a town named after him. This was revealed in a communication just received from Ralph Budd, president of the Great Northern Railway, who advised that his company will be glad to change the name of Sunnyside, Montana, to Gary.

Cooper owns a large ranch near this station, and he intends soon to make that locality an attraction for visitors by opening up the Gary Cooper Guest Ranch there.

MONTH'S WORST PUN!

A member of the Home Office advertising staff, who shall be nameless here, stopped us in the hall the other day. "Say," he said, "I've just been reading about the Foreign Legion contest, and it seems to me that Gary Cooper, sponsor of Latvia, has all the best of it."

"How is that?", we inquired innocently enough, never suspecting that our faith in advertising men was about to be crushed forevermore.

"Well," he replied, as he started to run, "When you sponsor that division you get a Latvia (lot for your) money."

Our advice to this alleged humorist is, "Go, thou, and pun no more!" If it happens again, we shall not hesitate to expose him.

SHIPS

A lad at public school was asked to give as briefly as possible the reasons for the defeat of the Spanish Armada in the days of Queen Elizabeth. He gave his answer in fourteen words. He wrote: "The defeat was caused by the Spaniards' lack of three ships—seamanship, marksmanship and leadership."

Thus may we explain the preeminence of the Paramount-Publix organization. Its strength lies in the four ships—leadership, workmanship, salesmanship and showmanship. Incidentally, the harmony that prevails is due to a fourth ship—good fellowship.



SOERABAIA WELCOMES "SOUND" ARRIVAL!

The arrival of the first Western Electric sound equipment in Soerabaia, Java, Dutch East Indies, was an important event in the social life of the town, for it meant the local Luxor Theatre would now be able to show those great Paramount Sound Pictures the townspeople had read so much about. Sure enough, a cable from Managing Director John W. Hicks, Jr., advises that "Innocents of Paris," which inaugurated the sound picture era, broke all records at the Luxor, and was, in turn, topped by "Close Harmony."

U. S. A. HONORS LE PARAMOUNT

Judging from the following cable received March 29 from Manager Ullmann of the Paramount Theatre, Paris, the overwhelming sueeess of "The Love Parade" there is a matter of considerable interest to the United States Government. The cable reads:

Upon official demand gave today Canty stills showing unprecedented crowds mobbing Le Paramount—to be filed officially in Washington's Department of Commerce.

Mr. Canty, mentioned in the wire, is the European representative of the U. S. Department of Commeree. Sueh official reeognition represents a unique distinetion for Le Paramount.



HE READS IT TOO!

Eddie Cantor was making a short subject at our Long Island studio when copies of last month's issue "Paramount Around the World" arrived. Naturally he stopped production to read his favorite magazine!

The New York Times.

PARAMOUNT CAMERAMEN HOMEWARD BOUND

COLON, Mareh 30.—The first members of the Byrd Expedition to return to this continent from the Antaretie, Willard Van Der Veer and Joseph T. Rueker, Paramount eameramen, entered waters under the jurisdietion of the United States at 4 o'eloek this morning when the steamship Tamaroa, nineteen days out from New Zealand, dropped anehor at the Balboa entranee to the Panama Canal.

They brought with them nineteen miles of motion pieture film which they had eranked from the time the expedition left Dunedin, N. Z., for the Bay of Whales until the dramatie departure from the Ross Iee Barrier and the return to an enthusiastie weleome at the New Zealand base.

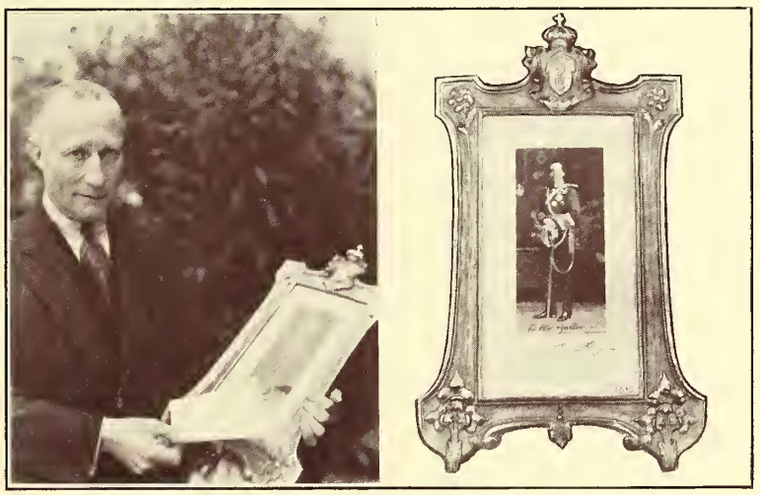
The day after the arrival in Dunedin of Admiral Byrd's bark the City of New York, Van Der Veer and Rueker sped across New Zealand to Wellington, where the liner Tamaroa was held for them. They will sail tomorrow on the steamship Santa Cruz, eompleting the long journey home.

The first motion pictures of the tremendous welcome given the Byrd Antarctic Expedition in New Zealand were shown in New York exclusively by Paramount Sound News on April 3.



VISITORS FROM PARIS!

Mr. and Mrs. Joe Zelli, owners of a famous cafe in Paris, were interested visitors to our Hollywood studios, where they were entertained by director Edmund Goulding (right).



APPRECIATION FROM THE KING OF SPAIN!

A PERSONALLY-dedieated portrait of King Alfonso of Spain has been presented to Adolph Zukor, president of Paramount, in appreeiation of Paramount's eooperation in eonneetion with the making last year of the Spanish Exposition film, whieh was exhibited at the world's fair in Bareelona.

The presentation was made by Senor Mareel Ventura, representative of the Spanish government, who supervised the produetion of the film, whieh was eompiled and titled in our Hollywood studio. Working in all of the major studios in Hollywood and having more than thirty stars perform, Senor Ventura sueeeeded in eompiling a seven-reel pieture of an uneommon nature. Mauriee Chevalier, Harold Lloyd, Clara Bow, and "Buddy" Rogers were among the Paramount stars who eontributed sketehes to the Exposition film.

"PARAMOUNT ON PARADE" TO PLAY RIALTO, N. Y.

The Rialto Theatre on Broadway, known far and wide as the "House of Hits" will eelebrate its fifteenth birthday on April 19, with the world premiere of Paramount's intimate "party of stars" — "Paramount On Parade."

On another page in this issue we have reproduced some of the pietorial highlights of the produetion, which has all the earmarks of another box office reeord-wreeker. Full details of the pieture's debut in New York will be given in next month's issue.

In the meanwhile, please remember that "Paramount on Parade" is not a revue or musical eomedy but an intimate, informal "movie stars' party."

WESTERN UNION CABLEGRAM

MARCH 18 1930

SHAUER
FAMFILM
NEW YORK

CONVENTION CLOSED GREAT SUCCESS—BOYS RETURNING FULL ENTHUSIASM DETERMINED TO MAKE 1930 PARAMOUNTS BIGGEST YEAR — SOUTH AMERICA LEADING LEGION PARADE —WITH MARVELOUS PRODUCTIONS SEEN AND INFORMATION THOSE COMING FAILURE IMPOSSIBLE—EXTEND CONGRATULATIONS PRODUCTION DEPARTMENT ALSO THANKS YOURSELF AND DEPARTMENT SPLENDID COOPERATION — ALL DIVISIONS JOIN ABSOLUTE PLEDGE DELIVER NOT LESS THAN ONE HUNDRED PERCENT—REGARDS

DAY

Above wire from John L. Day, our general manager in South America, ought to give the other division leaders something to think about. The legionnaires down there mean business and won't be satisfied with less than first place.



JUST AN OLD MEXICAN CUSTOM!

Along with the above photo, Clarence C. Margon, our general manager in Mexico, sent the following note: "Yesterday (March 20) was the company's turn to stand guard at the Statue of Independence, and the photo shows all of the exchange employees on guard at the monument."

Behind the Screen in



From Screenland Magazine

A NEW Clara Bow will be seen when her next picture, "True to the Navy," is released. Her long rest, following the illness that was more serious than the public realized, has done wonders for her. For one thing she is thinner. She weighs one hundred and nine pounds. Now that her health has returned, her old radiance and her little-girl figure have returned with it.

Clara sets a new mark by having seven leading men in "True to the Navy." The fact that she portrays a soda fountain girl with a sweetheart on every warship is the reason for this profusion of masculine talent.

At the head of the group of romantic sailors is Fredric March, who was Miss Bow's leading man in her first all-talking film, "The Wild Party." His rivals include Eddie Dunn, Rex Bell, Eddie Fetherston, Harry Sweet, Ray Cooke and Charles Sullivan.

"THE SAP FROM SYRACUSE" BOUGHT BY PARAMOUNT

AUDIBLE screen rights to "The Sap from Syracuse," one of the 1929-30 comedy offerings of the New York stage, have been purchased by Paramount, and will be made at the Long Island studio as a Jack Oakie starring vehicle with Edward Sutherland directing.

"The Sap from Syracuse" was written by John Wray and Jack O'Connell.

Eddie Cantor is now engaged in filming and recording an untitled short comedy under the direction of Hobart Henley at our Astoria studio. In addition to his contribution to the revue sequence of "Glorifying the American Girl," Cantor made "Getting a Ticket" and "The Gas Man," both short comedies, at the Paramount studio.

* * *

Zasu Pitts, has been signed to play a role in "The Devil's Holiday," on which Nancy Carroll has just started work under the direction of Edmund Goulding.

JACK OAKIE ELEVATED TO STARDOM



Jack Oakie

JACK Oakie, former stock broker's clerk, who wise-cracked his way from Wall Street via vaudeville into talking pictures, has been elevated to stardom by Paramount.

The rise of this comedian from bit roles to stardom in the short space of a year and a half is one of the most remarkable advances in recent screen history. His irrepressible grin, his expert comedy and his boyish exuberance have been rewarded by the public's demand that he be starred. Oakie's first starring vehicle is now in production at our Hollywood studios under the title of "The Social Lion" based on Octavus Roy Cohen's short story and play, "Marco Himself." Direction is in the hands of Edward Sutherland. The screen play is the work of Joseph L. Mankiewicz. Mary Brian, Harry Green and Skeets Gallagher are in the cast.

FOUR MARX BROTHERS AMONG MANY RE-SIGNED BY PARAMOUNT



The Four Marx Brothers

THE Four Marx Brothers, whose initial all-talking picture, "The Cocoanuts," proved to be one of the big box office attractions of the past year, have been signed to a contract whereby they will again appear before the cameras at the Paramount Long Island studio.

According to the new agreement, the quartet of clowns will star in a musical version of "Animal Crackers," their current stage success, which was written by George S. Kaufman and Morris Ryskind, with music by Harry Rubin and lyrics by Bert Kalmar.

"The Cocoanuts," which introduced the Marx Brothers as screen stars, has not only hung up house records throughout the world but it has also won a place on many of the honor lists of the season's best pictures.

* * *

DAVID O. SELZNICK, one of the youngest studio executives in the motion picture industry, has been signed to a new long-term contract as executive assistant to B. P. Schulberg, general manager of West Coast production.

Selznick came to the Paramount studios in Hollywood three years ago after holding executive positions with various producing companies. He joined the staff as an assistant to Schulberg and shortly afterward was made associate producer.



D. O. Selznick

After supervising a series of outstanding pictures, Selznick was placed in charge of the writing staff at the studio. His success in this work won him promotion little more than a year ago to the important post of executive assistant to Schulberg.

* * *

VICTOR SCHERTZINGER, distinguished director and composer for the audible screen, has just renewed his contract with Paramount. His most recent production for our company is "Safety in Numbers," new starring vehicle for Charles "Buddy" Rogers. He wrote the score for Maurice Chevalier's hit, "The Love Parade," and has composed a number of popular songs.

* * *

JUNE COLLYER has just signed a long-term contract with Paramount. Work in our company's studio in Hollywood will be nothing new for the young actress, as she worked there previously with Richard Dix in "The Love Doctor." Miss Collyer, who is a daughter of Mr. and Mrs. Clayton J. Heermance of New York City, entered motion pictures through meeting Allan Dwan at a party when he was looking for a society girl type while directing a picture.

* * *

FRANK TUTTLE, Paramount's mystery story specialist, has signed a new contract to direct for us.

He recently completed the S. S. Van Dine detective story, "The Benson Murder Case." His latest assignment, upon which he is now working, is Clara Bow's new picture, "True to the Navy."



June Collyer



Moran and Mack Balloons

"ANYBODY'S War" has been decided on as the new title for Moran and Mack's second Paramount starring comedy, which was filmed as "Two Black Crows in the A. E. F." The story was adapted by Hector Turnbull from Charles Mack's novel, "Two Black Crows in the A.E.F." Lloyd Corrigan wrote the screen play and Walter Weems is responsible for added dialogue. Richard Wallace directed the film.

Moran and Mack appear throughout the production in blackface. The Crows are supported by a cast which includes Joan Peers, Neil Hamilton, Walter Weems, Betty Farrington, Walter McGrail, Lew Kelly, Charles Sellon and Guy Oliver.

Miss Peers is pictured above displaying a pair of the latest in aerial toy balloons to represent the Two Black Crows.

"QUEEN HIGH" TO HAVE NEW MUSIC ON SCREEN

WHEN "Queen High" reaches the screen audiences of the country, it will bring with it brand new music, according to the decision reached by studio executives and Schwab & Mandel, stage producers of the original "Queen High," who are in partnership with Paramount in the production of this musical comedy.

To supply these new songs the producers obtained the services of such well known composers as Ralph Rainger, Arthur Schwartz and Henry Souvaine. Edward Eliscu, E. Y. Harburg and Dick Howard are the lyricists who supplied the words for these new numbers.

"Queen High" is now under way at the Astoria plant of Paramount with Fred Newmeyer at the directorial helm and a cast headed by Charles Ruggles, Frank Morgan, Ginger Rogers and Stanley Smith. Other players of note in the cast are Betty Garde, Helen Carrington, Rudy Cameron, Theresa Maxwell Conover, Nina Olivette and Tom Brown. Frank Mandel wrote the screen adaptation.

Paramount Studios



DAVID Belaseo has met the audible motion picture in its native lair for the first time. The dean of American stage producers visited the Paramount Long Island studio the other day, and, for the first time in his long association with the drama, Belasco had an opportunity to study the technique of photoplay production.

The veteran stage producer also had the unique experienee of recording his own voiee and listening to it on a studio "play back" during his visit. In the informal talk whieh was reeorded, Belaseo praised the marvels of talking films, and the tremendous technical advances that have been made.

In the above pieture you see him listening to a play-back of his voice, as Monta Bell, direetor, holds the instrument.

"SKIPPY," FAMOUS CARTOON KID, TO BE FILMED

"SKIPPY," Percy Crosby's famous juvenile character, and all his pals are headed for the talking screen under the tutelage of Paramount. Purehase of the screen rights to "Skippy" ineludes both the novelization of "Skippy's" career and the right to make use of any of Crosby's daily cartoons in developing the motion picture story.

"Skippy" will be filmed at the Long Island studio. Monta Bell, is seheduled to handle the large east of child actors who will be assembled for the production. Camera work will begin early in the summer. Percy Crosby, creator of "Skippy," will be on hand in person to aid in seleeting the east, developing the story, designing the sets and eontributing in every possible way to the pieturization of the story.

Jack Buchanan, distinguished British star of musical comedy, has been signed by Paramount to play in a forthcoming talking production. Buchanan is now finishing a Broadway run in C. B. Coehran's revue, "Wake Up and Dream."

* * *

Denison Clift direetor, scenarist, playwright and novelist, has received a long-term contraet from Paramount. Clift will work at the Hollywood studios either as a writer or a director.

"BUDDY" ROGERS TO STAR IN "HEADS UP"

CHARLES "BUDDY" ROGERS will be the star of Paramount's forthcoming production of the stage musical hit, "Heads Up," when this Aarons & Freedley success is filmed later in the spring at the Long Island studio.



"Buddy" Rogers

Rogers' appearanee at the Astoria plant will be his first venture as a star in an East Coast production since his elevation to stardom. However, it will not be his first camera experience at the Eastern studio. "Buddy" was a member of the famous training school which was organized at this plant some years ago and made his screen debut in "Faseinating Youth."

The adaptation and sereen dialogue for "Heads Up" is being written by Jaek MacGowan, co-author of the stage hit, and Jack Kirkland, veteran scenarist. As previously announeed, "Heads Up" will be filmed in complete color by the improved Technicolor process.

NEW LLOYD COMEDY IS "FEET FIRST"

HAROLD LLOYD will not forsake the original story in talking pictures, nor will he remake in sound and dialogue any of his greatest successes of the past such as "Grandma's Boy," "Safety Last," "The Freshman" and "Speedy."



From the "Cinéfila" Magazine, Lisbon, Portugal

Being still thoroughly convinced that stories are best when created especially for motion pictures, Lloyd is baeking his belief by working on an original he has conceived direetly for talking pictures. It is entitled "Feet First," and deals with a shoe clerk who has great social ambitions. He will be prepared to start shooting again about the tenth of April. The way the story is lined up at present, fully a third of the action is slated to take place on the high seas, whieh gives Lloyd a promise of background that is entirely new for him.

Lloyd is hoping to finish the production before the fall season and to start a second before the end of the year. "Speedy" and "Welcome Danger" were eighteen months apart, but the comedian feels that he should have at least one release a year, and if possible, two.

Lloyd will try several experiments with his new pieture. Heretofore he has started production with just an outline of story and gags, built as the picture progressed. Before starting his new opus he will have it eompletely seheduled, story finished, gags developed and dialogue written.



THERE IS ONLY ONE "POOP-A-DOOP"!

Postmen in Hollywood, never in doubt for a minute as to the person for whom this letter was intended, delivered it promptly to Helen Kane, the baby-voiced comedienne at the Paramount studios.



PRINCE Frederic Leopolde of Prussia, nephew of the former Kaiser Wilhelm, paid his initial respects to the motion pieture industry reeently at the Paramount studios in Hollywood.

Riehard Arlen accompanied the Prinee (above left) and Baron Fritz Cerrini through the fourteen sound stages on the twenty-six acre lot, and introduced them to the film eelebrities.

William Boyd, stage star, who is not to be confused with the film player of the same name, is making as rapid strides on the screen as he did before the footlights. After having aequitted himself to the satisfaetion of Paramount executives in a leading role opposite William Powell in "The Benson Murder Case" he has now been assigned to play the role of the heavy who is the rival of George Baneroft in "The Spoilers," Rex Beaeh's famous adventure story of the Alaskan gold rush. Edwin Carewe is directing.

* * *

Sam Spewack, former star reporter on the "New York World," has just been signed to a long-term contract as a writer. Spewack quit reporting in 1926 to write fiction for "Red Book," "Colliers" and "The Saturday Evening Post."

* * *

William Conselman, a writer and supervisor of wide experienee in motion pietures, has also joined the Paramount writing forces.

* * *

Marion Shilling, 19 years old, has just received one of those coveted distinctions which make Hollywood a eity of modern Cinderella stories. After little more than a year of screen experienee she has been selected to play one of the two leading feminine roles opposite William Powell in "Shadow of the Law," his new starring picture for Paramount. Natalie Moorhead has the other feminine lead.

* * *

Smith and Dale, co-stars of the current New York stage suecess, "Mendel, Inc.", are starring in a two-reel comedy, entitled "Accidents Will Happen," under the direetion of Morton Blumenstock at our Long Island studio.

LA CAMPANA DE LA LEGION EXTRANJERA PARA 1930 COMIENZA BRILLANTEMENTE

COINCIDENTE con la publicación de esta líneas, la campaña de la Legión Extranjera, patrocinada por los estudios, se inicia con enorme entusiasmo. Decir que, desde nuestro punto de vista, comienza como uno de los concursos más animados de nuestros anales, es quedarse muy lejos de la verdad. Más bien nos parece el comienzo de una nueva guerra mundial, en la que participan por igual legionares de todas las nacionalidades y las estrellas internacionales más conocidas de la Paramount.

El interés que el concurso ha despertado se evidencia en los mensajes entusiastas de los patrocinadores a sus respectivas divisiones. Los tales mensajes, vibrantes de fe y de ímpetu, proclaman claramente el interés que los patrocinadores se toman por su misión. No hay patrocinador que no esté plenamente convencido de que su división será la vencedora, lo que da lugar a no pocos incidentes cómicos de buena ley.

Maurice Chevalier, por ejemplo, patrocinador de la Legión Francesa, Claudette Colbert, de la argentina, y Helen Kane, de la división de la Zona del Canal de Panamá, trabajan actualmente en nuestros estudios de Long Island, y nuestro representante extranjero nos informa de que, cada vez que Chevalier se encuentra con Claudette Colbert prorrumpe en un estentóreo "Vive la France!", al que miss Colbert responde con un entusiasta "¡Vivan los gauchos!" Para Helen Kane no existe la menor duda de que la división vencedora será la del Canal.

La situación de las varias divisiones en el concurso comienza ya a aclararse, y algunas de ellas se adjudican el triunfo por anticipado. Sea cual sea el resultado final, todos los síntomas tienden a asegurar un año pródigo en resultados financieros.

NOTAS SUELTAS

"Galas de la Paramount," la gigantesca comedia musical en la que intervienen todas las grandes estrellas de la Paramount, se lanzará a la circulación hacia fines de Abril.

Los hermanos Marx, cuya primera película hablada "Los Cocos" demostró ser uno de los éxitos mayores del año pasado, han sido contratados por la Paramount para interpretar otra comedia.

Jack Oakie, el actor de la popularidad siempre creciente, ha sido definitivamente consagrado como estrella. Su carrera meteórica, llevada a cabo en menos de año y medio, es algo enteramente sensacional. Su primera actuación, por demás insignificante, fué en la película de Clara Bow.



It makes no difference whether you buy or sell Paramount pictures. Either way, it's a pleasure, as this smiling group illustrates. Left to right: Joaquin Espinosa Cásares, of the Teatro Principal of Mérida; Clarence C. Margon, our general manager in Mexico; Primo Aguilar Anduze, theatre chain owner.





DOUBLE HONOR FOR PARAMOUNT IN MEXICO!

Both diplomas—the one pictured above and the other shown on the bottom of the page—represent awards of merit made to Paramount in Mexico. Top one is for general excellence of Paramount pictures; bottom one is for the local Paramount theatre, "Cine Olympia," hailed as the best.

LA PELICULA DEL ANTARTICO SE TITULARA "CON BYRD EN EL POLO SUR"

ACABAMOS de saber que la expedición Byrd acaba de llegar a Dunedin, Nueva Zelanda, completando así la primera etapa de su viaje de regreso, y reanudando, al cabo de más de un año de aislamiento en las zonas antárticas, el contacto con la civilización. Con el Almirante Byrd vienen dos "cameramen" de la Paramount, Joseph Rucker y Willard Vanderveer, quienes han impresionado más de cien mil pies de película, de entre los que se elegirán las escenas que han de constituir el más interesante de todos los documentos cinematográficos de la Paramount.

La película llevará definitivamente el título "Con Byrd en el Polo Sur," y tendrá una longitud de seis a siete mil pies, en los que se irán mostrando los incidentes más dramáticos de la expedición, incluyendo el sensacional vuelo de Byrd sobre el Polo Sur.

La película, además, estará sincronizada con trozos musicales alusivos y efectos sonoros, y sus momentos más sensacionales serán debidamente explicados por un orador invisible. En resúmen, la Paramount presentará la película con el carácter de hablada y sincronizada, pudiendo así exhibirse en todos los paises del mundo, ya que la explicación se registrará en todos las idiomas más importantes. A la película le precederá un prologo por el Almirante Byrd en persona, durante el cual mostrará gráficamente los progresos de la espedición, valiendose para ello de un mapa de grandes dimensiones.

Para la explotación y estreno de esta película se han hecho los planes más ambiciosos, y se exhibirá simultáneamente en unos 250 teatros de lujo en los Estados Unidos durante la última quincena de Junio.

INSIGNES ACTORES EN UNA PELICULA ESPAÑOLA

VARIOS actores de nota, que hasta ahora habían sobresalido en películas habladas en inglés, tienen ahora ocasión de mostrar sus dotes lingüísticas por lo que se refiere al español. Antonio Moreno, Barry Norton y Andrés de Segurola aparecen en el reparto de la versión española del "El Cuerpo del Delito" dirigida en su producción por Cyril Gardner y A. Washington Pezet, en los estudios de la Paramount, en Hollywood.

Todos ellos hablan correctamente el español. Moreno es español, y Barry Norton es argentino. De Segurola, en tiempos barítono del Metropolitan Opera House, es un miembro de la nobleza española, si bien nunca usa su título de conde.

El papel de Philo Vance, el detective interpretado por William Powell en la versión inglesa del "El Cuerpo del Delito" correrá en la española a cargo de Ramón Pereda. El resto del elenco lo completan Vicente Padula, María Alba, Carlos Villarías, Manuel Conesa y María Calvo.

La causa de que "El Cuerpo del Delito" se filme también en español es el interés que el público hispano demuestra por los argumentos de acción misteriosa.

En la preparación y filmación de esta cinta, la Paramount, que se inicia con ella en el campo de la cinematografía hablada en español, ha cuidado de que todo concurra a que "El Cuerpo del Delito" en nada desmerezca al compararle con cualquiera de las películas norteamericanas. El público hallará así en ella todo cuanto le seduce en éstas, y, además, el diálogo en español.



NOTED CAST IN SPANISH VERSION OF "THE BENSON MURDER CASE"

SEVERAL noted players who have appeared in English speaking audible films now have a chance to demonstrate their linguistic ability in Spanish. Antonio Moreno (10); Barry Norton (4); and Andres de Segurola (8) are in the cast of the Spanish version of "The Benson Murder Case," which is being co-directed by Cyril Gardner and A. Washington Pezet.

All speak the language fluently. Moreno is of Spanish descent, and has spent several years in Spain. Norton is a native of the Argentine. De Segurola, former baritone at the Metropolitan Opera House, is a Spanish nobleman in his own right, though never using his title, and was educated in sunny Spain.

The part of Philo Vance, the dilettante detective, which is portrayed by William Powell in the English version of "The Benson Murder Case," is taken in the Hispanic version by Ramón Pereda (11). Vincent Padula (2) plays Sergeant Heath. Other players in the Spanish supporting company are Maria Alba (3), Latin beauty; Carlos Villarias (7); Manuel Conesa (5); and Maria Calvo (9).

"The Benson Murder Case" ("El cuerpo del delito") is being filmed in this language because of the interest of Spanish people in mystery stories. Geoffrey Shurlock, the foreign department's studio representative in Hollywood, is supervising the film.

PERSONAL MESSAGES OF STUDIO SPON

Personal to HOLLAND

Buddy Rogers
Hollywood

Het kiezen van een schutepatroon voor de Hollandsche divisie in deze wedstrijd was slechte een vorm. De Paramountsers van Holland hebben dit jeer geen extra hulp noodig om de reet van de wereld te verslaan in den strijd om de begeerde suprematie. In elk geval, Legionnaires van Bolsland, zal ik, met alles wat in myn meobt ligt en geheel mijn kunnan, er voor tveeren jullie de eerste plaats te helpen innemen in deze compstitie.

Charles Buddy Rogers

Personal to GREAT BRITAIN

CLIVE BROOK

If the Bulldog Breed of England, Scotland, Wales and the Irish Free State cannot turn the trick for the second year in succession, there are bound to be whispered perings in Ceylon; and what is whispered about in Ceylon is already knowledge in New Zealand: and what becomes knowledge in New Zealand is broadcast in Jersey --- and you know how many jerseys there are on the playing fields of the British Isles. So come on, boys, let's play a game to beat the world again.

Clive Brook

Personal to GERMANY

ERNST LUBITSCH
616 BEVERLY DRIVE
BEVERLY HILLS
CALIFORNIA

Ich hoffe, daes Deutschland als Sieger aus dem Weltbewerb hervorgeht.

Ernst Lubitsch

Maurice

Mes Chers Co
Assis de Fra
de Suisse, d'Eg
de l'Afrique -
La vive satis
de goûter apr
mon premier
Français, n'est
a ma foi d'
comme parrain
internationale
Paramount p
Evolutionnement
konnen que
M. Lasky, M. J
a compté que
Sun me perm
laire plaisi
tout mon

Personal to AUSTRALIA

I haven't been away from Australia so long that I have forgotten her songs. That's why I say I am proud of the honor of sponsoring the Blue Ribbon Bunch of Paramount's Foreign Legion --- "So a challenge now we've hurled, from Australia to the world, "This Bit of A Drive Belongs to Us." Truly, as never before, "Australia Will Be There." And all of this goes for New Zealand, too.

H. H. Leggue

Personal to JAPAN

GEORGE BANCROFT
HOLLYWOOD

"The Mighty Thunderbolt" is a feeble punch compared with the avalanche which the Japanese division as a fighting force, and the writer of these lines as a sponsor, is about to hurl itself against the rest of the Paramount world. Let them laugh if they want to --- there are always two sides to every face.

George Bancroft





PARAMOUNT F
Paramo
TIMES S
L. LASKY
HOLLY

he Members of
amount's Foreign Legion
roughout the World.

y dear Legionnaires.

I want
studios deem it a rare pri
your 1930 sales drive. Th
indeed a happy inspiration
successful of your interna
will serve to bring about
heretofore existed between

Furth
production department, are
problems of the foreign de
due to changed conditions
a tremendous task - a task
and in the light of which,
more brilliant lustre.

Under
duty and obligation to co
"sinews of war" in our po
King", "Paramount on Para
of Paramount pictures rep
our history.

Mean
can personally testify to
swept the studios as a re
of the sponsors suggests
steam and vigor, partisan
point that the sponsors w
Paramount to go back to

As
best fighters sin! Good

Personal to CANAL ZONE

To the Legionnaires of the Canal Zone:

Fancy picking a funny little girl like me to Boop-Boop-A-Doop my way through a year's sponsorship of so important a part of the Paramount World as the Canal Zone. It makes me get terribly serious all of a sudden, especially as it means that with you coming out as winners, I will have to give a speech in which Boop-Boop-A-Doope will be barred. But I'll even do that to have you win. So please keep me advised of the time when my speech must be ready.

Helen Kane

Personal to CZECHO-SLOVAKIA

Ruth Chatterton



Newest of the republics, but already one of the great powers, I am happy to serve you, Czecho-Slovakia, as a sponsor in this 1930 Contest of Paramount's Foreign Legion.

Ruth Chatterton

Personal to BRAZIL

The Luck of the Irish (sponsor), plus the world renowned zeal of the Brazilian Division, make it reasonably certain that every one of the other divisions must be rather headachy these days deciding who is going to come in second to us.

Nancy Carroll

Personal to MEXICO

MARY BRIAN

What a thrill I got when I learned that Mr. Lasky had drawn my name at the same time that Mr. Kaufman drew Mexico. Of all the territories and divisions in this Contest, yours was the one I wanted. And I got it! I have been watching your amazing progress during the past few months, and I figured and believed that if I drew Mexico I would have the honor of sponsoring the winning Division. And I will -- won't I?



Mary Brian

Personal to CHILE

FAY WRAY
HOLLYWOOD

Oh, if they would only let me come down to Chile in person to sponsor your Division in this exciting Contest! As the next best thing, just you imagine that I am there: and for my part I can assure you that I will be all aggarmass for word from you telling me how we are faring in the recs for the winning position. Please be sure to keep me advised.

Fay Wray

Personal to SCANDINAVIA

WARNER OLAND
HOLLYWOOD, CALIFORNIA

As the Eminent Dr. Fu Manchu, who knows the innermost secrets in the souls of men, I know that the division of Paramount's Foreign Legion which represents Sweden, Norway and Denmark is preordained to triumph in this great 1930 Contest. But also, the personality of this same Dr. Fu Manchu, I know that this victory can only be won by painstaking work and tireless energy. I have the subtle drugs of success in my possession if you choose to call on me for them.

Warner Oland

Personal to ITALY

WILLIAM H

In seguito alle esp
in qualità di capo esen
polizia tanto nel "Cane
nel "Greene Murder Case
Murder Case" naturalmen
pure la soluzione el "L
Sfortunatamente, il mio
delle Divisione Italian
1930 (per quanto gradev
non mi permette di divo
già d'ora. Però non m'
a vostra disposizione c
potere, e di ciò voglio

Mitha

RS REFLECT FAITH IN THEIR DIVISIONS

Personal to FRANCE

Maurice Chevalier

...me je l'ai fait dans
"Le Royaume de Sylvane"
- Pour faire plaisir a la
Reine -

Maurice Chevalier



Personal to POLAND

DENNIS KING

In "The Vagabond King" I achieve a certain distinction because I am o King For A Day. But now I have a greater honor since fate has decreed that in the 1930 International Contest of Paramount I am attached to the division of Poland as A Sponsor For A Year. And I am certainly going to live that part.

Dennis King

Personal to GUATEMALA

Jack Oakie

I don't know how you Guatemaltecans like Oakie for a sponsor in this Contest of Paramount's Foreign Legion, but Oakie is certainly happy in the choice that was made for him. Let me know what you want in the way of assistance in your job of beating the rest of the world --- anything I've got is yours.

Jack Oakie



Personal to LATVIA

Gary Cooper
Hollywood

Out in the great ow country of the United States, men have few words to say to each other. A happy twist of fate has made me sponsor of the Latvian Paramounteers in this Contest. You only have to call on me for anything you want.

Gary Cooper

Personal to CUBA

Si Cuba me admire tanto como yo admiro a los cubanos que participan en el presente Concurso Paramount, puedo considerarme dichosa. Tendrie gran satisfacción en ver que la división de Cuba obtiene el primer puesto en este Concurso por la supremacía internacional y espero que los demás divisiones sabrán aprovecharse del ejemplo de los cubenos.

Clara Bow

Personal to ARGENTINA

New York —

My dear Friends — the records
It seems from the
I have read that you Paramount
men and women of Argentina have done
Paraguay and Uruguay
so magnificently in the past
that you hardly need my assistance
- emerging as it may
However — here I am
ready and willing to help you —
and as there is any
a sponsor without
do — please try to make my
selection a practical one.

Very sincerely,

Claudette Colbert

Sunday — March the twenty-third



JEANETTE MACDONALD

Charles R. Mack

Personal to PORTO RICO

(Mack) : "Of course Porto Rico will win!"

(Moran) : "Well, as one of the sponsors, who do you think will be second?"

(Mack) : "Why Bring That Up?"

Two Black Crows
Moran + Mack

Personal to HUNGARY

Paul Lukas

Rövidessen magyarul fogok beszélni Önökhöz a mozivászonról. Ha meg fogják érteni beszédem rejtett értelmét (és biztos vagyok benne, hogy meg fogják érteni) tudni fogják milyen büszke vagyok arra, hogy engem választottak ki a magyar Paramountosok védnökéül az "Idegen Légió" nagyszerű 1930-as versenyében és tudni fogják, hogy még büszkébbé tesz az a tudat, hogy a magyar Paramountosok lesznek az elsők ebben a versenyben.

Paul Lukas

Personal to SPAIN

With the honor of being chosen as sponsor of the Division of Spain and Portugal in Paramount's 1930 Foreign Legion Contest happily heavy upon my shoulders, I am learning to speak and write Spanish in order that, by the end of this momentous year, I shall be able to write you congratulations upon having won the Contest with energy to spare.

Jeanette MacDonald

Personal to AUSTRIA

RICHARD ARLEN
10020 TOLUCA LAKE
NORTH HOLLYWOOD, CALIF.

I believe in you Austrian legionnaires 100 per cent, and I know you are going to redeem yourselves in this 1930 Contest. As your sponsor, I stand ready to aid you with every resource at my command. Just ask me!

Richard Arlen

LE CONCOURS DE LA LEGION ETRANGERE POUR 1930 EST LANCE AVEC GRAND ENTRAIN ET CHAUDEMENT ENCOURAGE PAR SES PATRONS

AVEC la publication dans le présent numéro du premier tableau des résultats, le concours de la Légion Etrangère "sous le patronage du studio," a pris le départ avec entrain. Il n'est pas exagéré de dire que c'est le commencement du concours le plus acharné entre les divisions dans notre histoire. A nous, cela nous paraît plutôt comme le commencement d'une nouvelle guerre mondiale, dans laquelle participent non seulement les légionnaires étrangers, mais chacune des grandes étoiles et des principaux rôles des artistes attachés à Paramount par contrat.

L'intérêt intense que le concours a provoqué dans les studios se reflète dans les messages enthousiastes que les patrons ont envoyés à leurs divisions respectives. Ces messages, reproduits pages 12 et 13, respirent un esprit de foi stimulante et d'encouragement. Ils indiquent que le personnel de la production prend au sérieux les responsibilités de son patronage. Chaque patron est sincèrement convaincu que sa division gagnera, et cette attitude de partisan offre l'occasion pour de nombreuses discussions amusantes et des agaceries.

Par exemple, Maurice Chevalier, patron de la division française, Claudette Colbert, patronne de la division argentine, et Helen Kane, patronne de la division de la zône du canal de Panama, travaillent en ce moment aux studios de Long Island près de New York. Nos représentants étrangers rapportent que chaque fois que Chevalier rencontre Mademoiselle Colbert, il crie: "Vive la France!", ce à quoi Mademoiselle Colbert aussitôt répond: "Hourra pour les Gauchos!" Quant à Helen Kane, elle "zut, zut" l'idée qu'aucune autre division que celle du canal pourrait gagner. Et ainsi les plaisanteries continuent.

Quant aux places atteintes, celles-ci parlent pour elles-mêmes. Le pourcentage montre que certaines divisions se rendent compte qu'un bon début gagne la moitié de la bataille, et, en conséquence, elles ont pris une avance marquée sur d'autres qui sont lentes à déraper. Tout indique cependant que cette année battera le record et donnera un beau profit.

NOUVELLES DIVERSES

"Paramount on Parade," la comédie musicale géante, dans laquelle paraîtra chaque grande étoile ou premier rôle de Paramount, sera éditée vers la fin Avril.

* * * *

Jack Oakie, dont la popularité comme comique de l'écran s'étend par bons et par sauts, a été promu au rang d'étoile. Son élévation des petits rôles à l'étoile dans le court espace d'un an et demi n'est rien moins que remarquable. Il parut d'abord dans un petit rôle du film de Clara Bow "The Fleet's In."

RADIOGRAM

WORLD WIDE WIRELESS

R.C.A. COMMUNICATIONS, INC.

MARCH 12 1930

LCD SHAUER FAMFILM NEW YORK

ALL PARAMOUNTEERS FRENCH DIVISION ASSEMBLED FIRST DAY OUR CONVENTION REQUESTED ME TO PLEDGE YOU OUR BEST EFFORTS TO BREAK BY FAR ALL PREVIOUS RECORDS AND ASSURE YOU OUR RESPECTFUL LOYALTY — IT IS MY VERY GREAT PLEASURE TO INFORM YOU NOW THAT WE HAD OUR BANQUET LAST NIGHT AND I CAN ASSURE YOU THAT THE TWO DAYS OF CONVENTION WERE FILLED WITH GREATEST ENTHUSIASM EVER — YOU CAN COUNT FOR FRANCE AND SURROUNDING TERRITORIES GREATEST INCREASE NET PROFIT AND GROSS — WE HOPE THIS WILL PLEASE YOU AND I REMAIN FAITHFULLY AS EVER

OSSO

The above cable to Mr. E. E. Shauer from Adolphe Osso, our managing director in France, speaks for itself. That the French legionnaires will fulfill the promise they have so earnestly made is a foregone conclusion!

LE FILM ANTARCTIQUE INTITULE "AVEC BYRD AU POLE SUD"

NOUS avons été informé que l'Expédition Antarctique Byrd est arrivée à Dunedin, Nouvelle Zelande, la première étape de son voyage de retour et son premier contact avec la civilisation depuis plus d'un an. Avec l'Amiral Byrd se trouvent les deux cameramen de Paramount, Joseph Rucker et Willard Vanderveer, qui ont tourné plus de 100.000 pieds de films de l'expédition. De ceux-ci on coupera et editera la grande production Paramount constituant le plus étonnant document qui aura jamais été projeté sur l'écran.

Il a été finalement décidé de publier le film sous le titre: "Avec Byrd an Pole Sud." Il aura une longueur de six a sept mille pieds, tout bourrés des évènements hautement dramatiques qui se sont produits pendant l'expédition et qui comprennent le vol sensationnel de Byrd au dessus du Pôle Sud.

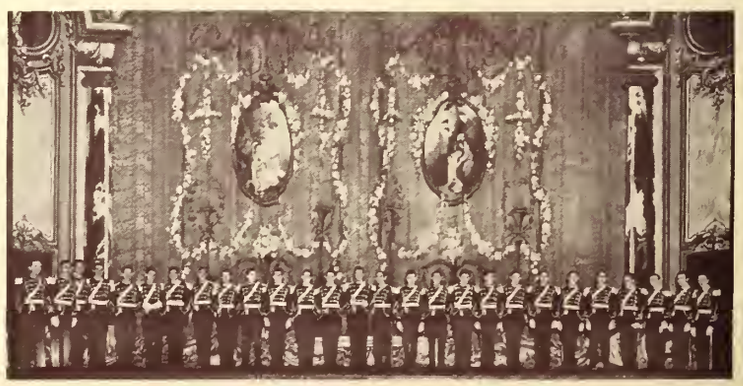
En outre le film sera synchronisé avec une excellente partition musicale, des effets sonores, et sur presque toute sa longueur sera accompagne d'une voix qui décrira d'une façon dramatique les points saillants de ce fait historique. En d'autres mots, Paramount présentera ce film comme une oeuvre vraiement sonore et parlante, qui sera ainsi montrée tout autour du monde, car la voix sera prise dans les principales langues étrangères. Il y aura également un prologue, un message de l'Amiral Byrd lui-même, dans lequel celui-ci décrira le trajet de l'expédition sur une grande carte géographique.

Des dispositions les plus considérables sont prises pour éditer et exploiter ce film. On se propose de montrer ce film dans à peu près 250 théatres de luxe par tous les Etats-Unis pendant la dernière partie de Juin, coincidant avec l'arrivée de l'Amiral Byrd à New York.



LE PARAMOUNT PARADE!

To further the ballyhoo for "The Love Parade," the entire staff of Le Paramount, Paris, were dressed in the military costumes displayed in the picture. Above, three of the doormen assigned to handle the crowds that have been storming the theatre since the picture opened. Below, the entire staff of ushers lined up on the stage. What a splendid looking body of men!



PARAMOUNT SUR BROADWAY

PARAMOUNT continue à être la source principale qui fournit le divertissement cinématographique aux millions de visiteurs et d'habitués de la Grande Voie Blanche qu'est Broadway.

Au Théatre Criterion, cette émouvante histoire romanesque entièrement en Technicolor et musique qu'est "The Vagabond King," continue à se dérouler devant des salles combles pendant la septième semaine de son "engagement" illimité et à des prix qui atteignent deux dollars cinquante. Les places se vendent huit semaines à l'avance. Dans tous les Etats-Unis où ce film a été donné avec une augmentation du prix des places, il a établi des records de recette et d'assistance. Sans conteste, "The Vagabond King" est le film prédominant de l'année!

Après quatre mois sur Broadway, d'abord au Criterion et ensuite au Rivoli, "The Love Parade" a terminé sa saison triomphale. Ce chef-d'oeuvre de Chevalier, dirigé par Ernst Lubitsch, rempli les prédictions sensationelles qui l'annonçaient comme une puissante attraction pour le gnichet. A l'étranger, notamment à Paris son succès est phénoménal, et à Londres il a obtenu un succès enviable. A Sydney, il a tenu l'écran pendant quatre mois et n'a pas fini. Les rapports d'autres territoires, où le film a débuté récemment, sont également enthousiastes.

Au théatre Paramount à New York, quatre beaux divertissements ont été donnés pendant le mois de Mars. Le premier fut "Slightly Scarlet," une délicieuse histoire d'escroc, excellemment jouée par Clive Brook et Evelyn Brent.

Alors vint "Only the Brave," un incident de la Guerre Civile, dans lequel Gary Cooper et Mary Brian sont les protagonistes.

Le troisième film, "Sarah and Son," dans lequel Ruth Chatterton avait le principal rôle, fut salué par les critiques comme l'un des meilleurs de l'année et la meilleure illustration de l'amour maternel jamais donnée.

Le dernier film du mois fut "Young Eagles," dont "Buddy" Rogers est l'étoile et qui fut dirigé par William Wellman, les deux artistes qui créèrent "Wings." "Young Eagles" dépasse "Wings" en moments dramatiques et Wellman lui-même reconnait que c'est un meilleur film encore que "Wings."

VITAL LINKS IN PARAMOUNT'S WORLD-WIDE CHAIN



Our British Theatre Organization *

NO month passes that PARAMOUNT AROUND THE WORLD does not record some conspicuous instance of showmanship that has originated within the British theatre organization. Their fertility in devising promotional ideas is exceeded only by their resourcefulness in executing them. They are "merchants of entertainment"—if we may borrow a phrase from our esteemed contemporary, PUBLIX OPINION—who are proud of the product they have to sell, and who thoroughly understand both the art and science of selling it. Their merchandising efforts and box office records have always been a source of inspiration to the rest of us and a tower of strength to their fellow Paramounteers in the British distribution organization. The latter hold them up to other exhibitors as shining examples of aggressive showmen, who find it consistently easy through intelligent exploitation to make more money on Paramount pictures than on any other brand. Needless to say, the theatres they so ably manage, under the supervision of J. C. Graham, leader of Great Britain, reflect those high ideals of character and service always associated with the name, Paramount.

WHO'S WHO!

Top Center:

EARL ST. JOHN..*Director of Theatres*

Left Top to Bottom:

A. E. O'CONNOR, *Press and Pub. Rep.*
JOHN ARMSTRONG, *Advertising Mgr.*
EDWARD NEWTON, *Mgr. Plaza, London*
THOMAS REDDIN, *Mgr. Capitol, Dublin, Ireland*
JOSEPH ANTHONY, *Mgr. Futurist, Birmingham*
CHARLES WILLIAMS, *Mgr. Scala, Birmingham*

Right Top to Bottom:

LESLIE HOLDERNESS, *General Supervisor of Theatres*
GEORGE BUDDEN, *Secretary of Theatres*
FREDERICK SLATER, *Chief Engineer and Chief of Purchasing Dept.*
A. F. S. BALDRY, *Mgr. Carlton, London*
WILLIAM GREENFIELD, *Mgr. Theatre Royal, Manchester*
VIVIAN ALDRIDGE, *Mgr. Capitol, Cardiff*

*This is the first of a series devoted to our foreign theatre circuits. The second one will feature our French theatre organization.



ENVOY VISITS STUDIO!

Dr. Leonidas Pitamic, (left), Jugoslavian Ambassador to the United States, visited the Paramount studios in Hollywood recently, and was welcomed by Geoffrey Shurlock, head of Foreign Production Dept.

PARAMOUNT AM BROADWAY

PARAMOUNT'S Filmunterhaltung regiert nach wie vor über New York's Weissen Weg.

Im Criterion Theater läuft nun schon seit sieben Wochen die vollfarbige Tonfilmoperette "Der Vagabundenkönig" und Billette werden immer noch acht Wochen im voraus verkauft. Aus allen Teilen der Vereinigten Staaten wird gemeldet, dass Ludwig Berger's Glanzleistung trotz erhöhter Eintrittspreise, neue Kassenrekorde verzeichnen kann. "Der Vagabundenkönig" ist der hervorragendste Film des Jahres!

Nachdem "Die Liebesparade" vier Monate am Broadway gezeigt wurde (zuerst im Criterion und dann im Rivoli Theater) hat sie nunmehr ihren glorreichen Marsch beendet, und es bleibt nur zu wiederholen, dass dieses Chevalier-Lubitsch-Meisterwerk seine sensationellen Prophezeiungen allerwärts in klingende Münze umgesetzt hat. "Die Liebes-Parade" konnte auch in Paris einen phänomenalen Erfolg buchen. In London hat sie einen Erfolg gehabt um den sie die ganze Konkurrenz beneidet und in Sydney erzielt dieses charmante Bild noch immer ausgezeichnete Einnahmen, trotzdem es sich schon vier Monate auf dem Spielplan befindet. Berichte von anderen Metropolen, in denen der Chevalier-Film erst kürzlich uraufgeführt wurde, sind von gleichem Enthusiasmus.

Das New Yorker Paramount Theater zeigte im Monat März vier hervorragende Programmfilme. "Slightly Scarlet," eine mondäne Verbrechergeschichte mit Clive Brook und Evelyn Brent eröffnete den Reigen. Dann folgte "Only the Brave," ein Film aus dem amerikanischen Bürgerkrieg in dem Gary Cooper und Mary Brian die Hauptrollen innehatten. Das dritte Bild, "Sarah und Sohn" mit Ruth Chatterton als Star, wurde von der Kritik als einer der besten Filme des Jahres und als das ergreifendste hohe Lied der Mutterliebe gepriesen. Der letzte Film des Monats war Charles Rogers' "Junge Adler" von William Wellman inszeniert. Beide arbeiteten, nebenbei bemerkt, auch an "Wings."

DIE AUSLANDABTEILUNG STARTET IHREN 1930 ATELIER-PATENSCHAFT KONTEST

MIT der Bekanntgabe der ersten Filialstände in dieser Nummer, hat der 1930 "Atelier-Patenschaft" Kontest der Auslandsabteilung endgültig begonnen. Wenn wir behaupten, dass es wie ein Stapellauf der aufregendsten Inter-Abteilungs-Konkurrenz in der Geschichte unserer Abteilung aussieht, so haben wir Ihnen noch gar nichts gesagt. Es kommt uns vielmehr wie der Ausbruch eines neuen Weltkrieges vor, in den nicht nur alle Auslandslegionaire verwickelt sind, sondern auch alle Stars und Hauptdarsteller.

Das ungemein grosse Interesse, welches dieser Wettbewerb im Atelier hervorgerufen hat, spiegelt sich deutlich in den begeisterten Botschaften der Paten an ihre betr. Divisionen wieder, die auf Seite 12 und 13 zum Abdruck gelangten. Sie sprechen von einem unerschütterlichen Vertrauen und die persönliche Anteilnahme und Aufmunterung beweist, dass alle Produktionsmitglieder ihre Patenpflicht ernst nehmen. Ein jeder Pate ist aufrichtig überzeugt, dass nur ihre oder seine Division den Sieg davontragen wird. Das persönliche Interesse aller Ateliergrössen an diesem Kontest bekundet sich in einer Reihe gutmütiger Disputationen und Neckereien.

Augenblicklich arbeiten z. B. Maurice Chevalier, Frankreich's Pate; Claudette Colbert, Patin der argentinischen Division und Helen Kane, Patin der Panama Kanal-Abteilung, zusammen im Long Island Atelier. Jedesmal, wenn Chevalier Miss Colbert trifft, so begrüsst er sie mit einem donnernden "Vivat la France!", und Miss Colbert lässt auch nicht lange auf ihren Kriegsruf "Hurra für die Gauchos!" warten. Helen Kane aber "boop-boop-ahdoopt" über die Idee, dass irgend jemand anderes als ihre Panama Kanal-Zone den Kontest gewinnen könnte.

Die Filialstände zeigen, dass verschiedene Divisionen sich bewusst sind, wieviel ein guter Start ausmacht. Diese sichern sich natürlich einen gesunderen Anfang als diejenigen Abteilungen, welche langsam beginnen. Alle Anzeichen sprechen jedoch für ein einträgliches rekordbrechendes Jahr!

GERMAN STAR SIGNED!

Marlene Dietrich, German stage and screen star, has been signed by Paramount, and is sailing for the United States on April 2. As soon as she arrives in Hollywood, she will appear in a Josef von Sternberg production.

Von Sternberg, who was loaned by Paramount to the German producers, Ufa, to make a talking picture starring Emil Jannings, first saw Miss Dietrich in a German revue, and engaged her for the role of leading lady opposite Jannings. Her success in this picture, which was done both in English and German, led to her contract with Paramount.

PARAMOUNT A-B-C

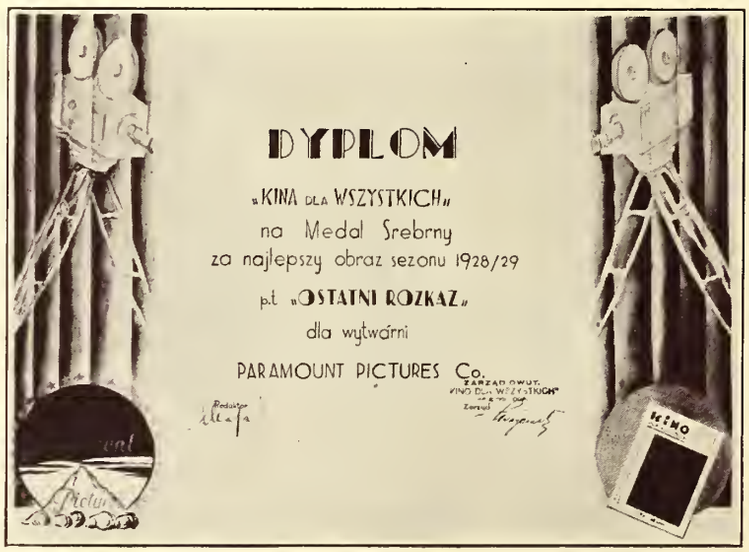
"Die Paramount Parade," das gigantische Singspiel in dem alle Paramount-Stars mitwirken, ist Ende April vorführungsreif.

* * *

Ein neuer Stern am Himmel der Paramount ist Jack Oakie. Nachdem der äusserst talentierte Komiker ein Jahr lang in kleineren Rollen zu sehen war, kam diese wohlverdiente Beförderung unverhofft für Jack, aber nicht für Paramount's Direktorium. Oakie's erste Filmrolle war im Clara Bow Film "Das Mädel Aus Der Tanzbar."

* * *

Die vier Marx-Brüder, welche mit ihrem ersten Sprechfilm "Die Kokosnüsse" im vergangenen Jahr unerhörten Beifall ernteten, haben sich verpflichtet, ein weiteres Lustspiel für die Paramount zu kreieren.



FOR THE BEST PICTURE OF THE YEAR IN POLAND!

In a poll conducted among its readers by the "Kiño dla Wszystkich," a Polish magazine, to determine the best picture shown in Poland during 1929, "The Last Command" received the greatest number of votes. As a result, the magazine awarded Paramount a silver medal and a diploma.



"THE LAUGHING LADY"

This charmingly costumed young woman is Frau Lonny Brandner, who holds an important secretarial position in Parufamet, our German organization. The picture shows her dressed for the annual costume ball given by the employees.

"MIT BYRD AM SUEDPOL"

SOEBEN wurde bekannt, dass Byrd's antarktische Expedition in Dunedin, Neuseeland, angelangt ist und somit ihre erste Etappe der Heimfahrt zur Zivilisation zurückgelegt hat. In dieser Expedition befinden sich bekanntlich auch zwei Paramount-Kameraleute, Joseph Ruecker und Williard Vanderveer, die Byrd's Unternehmen in über 100,000 Fuss Film festgehalten haben. Paramount beabsichtigt aus diesem Material einen Film zu gestalten, der mit Recht als das fantastischste Dokument bezeichnet werden kann, welches je auf der Leinwand gezeigt wurde.

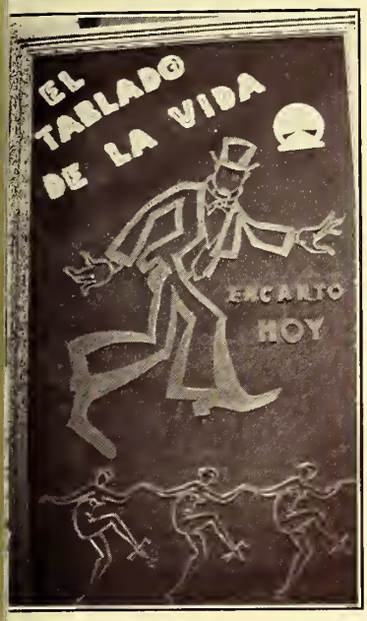
Es ist beschlossen worden, den Film als "Mit Byrd am Südpol" in die Welt hinauszusenden. Dieses Bild soll ca. 6000—7000 Fuss lang werden und wird eine Fülle hochdramatischer Geschehnisse bieten, die Byrd und seine Leuten während ihres einjährigen Aufenthaltes in den Regionen des Südpols, abgeschlossen von jeglicher Zivilisation, erlebt haben, darunter auch Byrd's sensationeller Flug über den Südpol.

Ausserdem soll der antarktische Film mit einer ausgezeichneten Musikbegleitung sowie Geräuscheffekten aller Art ausgestattet und zum grössten Teil von einem unsichtbaren Redner begleitet werden, der in packender Weise die einzelnen Trumpfe dieser Glanzleistung unterstreichen wird. Paramount beabsichtigt also, mit anderen Worten, diesen Superfilm als Ton- und Sprechfilm herauszubringen und ihn in allen Ländern in dieser Form zu zeigen. Die Worte des unsichtbaren Sprechers sollen in alle Weltsprachen übertragen werden. Auch wird eine Einleitung für Byrd's Film beabsichtigt, und zwar wird Admiral Byrd persönlich eine Ansprache halten, in der er das Vordringen seiner Expedition auf einer immensen Karte beschreibt.

Der Südpolfilm soll Ende Juni ca. 250 Grosskinos der Vereinigten Staaten zugleich gezeigt werden.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



HOME-MADE!

This lobby display on "The Dance of Life" was made by our own publicity department in Cuba, with the aid of a cut-awl machine. The frame, which is a permanent affair and can be used over and over again by taking off the photographs and substituting others, is ordinary molding with a background of velour-covered beaver board. Photos cut out of beaver board are nailed on and painted any color desired.

YORK WILL EXPERIMENT WITH LLOYD PICTURE

Plans to Release Silent Version First, Then Talkie—Double Revenue a Possibility

CARL P. YORK, our able and resourceful general manager in Scandinavia, has hit upon an ingenious idea which offers vast possibilities for increased revenue. We heartily commend his scheme to the attention of our leaders in other non-English speaking territories. The experiment is worth a trial, and properly handled from a publicity angle, is almost certain of success, especially in those instances where the picture has an outstanding star such as Harold Lloyd.

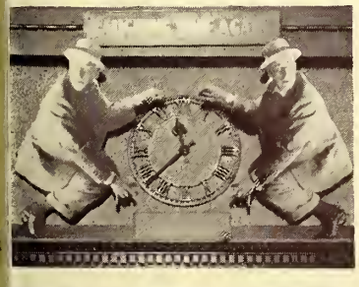
But let Mr. York explain the idea to you himself. We quote from his letter of March 7 to Mr. Seidelman:

"We were somewhat in a quandary as to whether we should release 'Welcome Danger' at the China Theatre in its silent, synchronized or all-talkie version. After our experiment in showing the all-talkie version at the Kino-Palaeet in Copenhagen, which the Danes enjoyed, we were inclined to do the same thing in Stockholm, but after due consideration, we finally hit upon the idea of releasing it first in its silent version at the China, where we have a splendid orchestra, and then later release it at another first-run in its all-talkie version, and thus try to double the receipts. If not double, at least increase them considerably.

"I am happy to state that the picture in its silent version went over big. It will probably run three or four weeks at the China, and then we will come out advertising that the all-talkie version has arrived from America. We will then release it at the Olympia, and I have a feeling that a great many of those who have already seen the picture will go again to hear Harold speak.

"In Gothenburg, we ran the picture at one house silent with an orchestra, simultaneously with the release of the synchronized version at another house, and at both houses, the picture is drawing equally well. In two or three weeks we will put up the talkie version in Gothenburg as well, and in that way we are bound to get much more money out of it than we would otherwise. In fact, we will practice this method in every place where they have an equipment. We will run either the silent or synchronized version first and after that is through, we will give them the talkie."





ALL WELCOME —NO DANGER!

There's no danger of anything but a welcome box office when a picture is exploited as "Welcome Danger" was at the Carlton Theatre, London. Top photo shows the liberally Lloyd-decorated theatre front. To the left is a foyer display with the appropriate legend: "Laughing Time Again." Below, a group of sandwich men who ballyhooed the picture on the streets.





Free Street Car Ballyhoo

THAT CUBAN CAMPAIGN!

PARAMOUNT'S exploitation dynamo in Cuba, the modest Marion E. Ferrera, put over a campaign on "Welcome Danger" for the Fausto Theatre, Havana, that rates A-1 honors. Some of the stunts he used are pictured here. The expense of the street car ballyhoo merely included cost of the signs and three musicians. The



Autographing Lloyd Football

football, supposedly autographed by Lloyd, was presented to the winning team of the annual Army-Navy football game, with additional signatures from the Army-Navy heads. He obtained the cooperation of the Mayor of Havana, Miguel Mariano Gomez, who indorsed the picture. Still and motion pictures were taken of the tie-up with the Mayor. Photos were planted in newspapers and film was shown in theatre.



Stunning Theatre Front



Cooperation From the Mayor

The result of all this exploitation effort was that "Welcome Danger" enjoyed a healthy and prosperous run.



Another attractive home-made display on "The Dance of Life." Color effect is naturally lost in the black and white photography.

LA PELLICOLA DELL'ANTARCTICO SARÀ CHIAMATA "CON BYRD AL POLO SUD"

ABBIAMO ricevuto l'avviso che la spedizione antaretica di Byrd è arrivata a Dunedin nella Nuova Zelanda, la prima fermata nel loro viaggio di ritorno alla loro patria ed il loro primo contatto colla civilisazione per più d'un anno. Coll' Ammiraglio Byrd si trovano due dei fotografi della Paramount, Joseph Rucker e William Vanderveer, i quali hanno fatto più di 100.000 piedi di fotografie della spedizione. Da questo quantitativo si preparerà poi la versione finale del film che produrrà Paramount, e che sarà il documento fotografico il più straordinario che si sia mai visto sullo schermo.

E stato definitivamente deciso di presentare la pellicola sotto il nome di "Con Byrd al Polo Sud," e sarà d'una lunghezza approssimativa di sei o sette mille piedi, piena delle vicende drammatiche che sono avvenute durante la spedizione, fra altre, il volo sensazionale di Byrd al Polo.

Oltra a questo la pellicola verrà sincronizata con della musica molto adatta, nonchè effetti sonori di ogni genere, e ci sarà pure una voce fuori schermo che spiegherà dettagliatamente ogni momento tenso di questa intrapresa unica della storia mondiale. In altre parole, Paramount presenterà questa pellicola in una forma veramente sonora e parlata, e come le spiegazioni verbali veranno preparate in diverse lingue, la pellicola si esibirrà nel mondo intero.

Ci sarà pure un prologo nel genene d'un messaggio personale dall'-Ammiraglio Byrd stesso, nel quale mostrerà su una grande carta geografica ogni passo fatto dalla spedizione.

Si preparano già d'ora, in una maniera veramente grandiosa, i piani di pubblicità per la presentazione e per lo sfruttamento della pellicola.

Negli Stati Uniti verrà presentata al pubblico in più di 250 dei principali teatri di lusso durante il mese di giugno, in quale epoca si attende il ritorno a Nuova York dell' Ammiraglio e dei suoi compagni.



A STAR FARMER!

"Buddy" Rogers can wield a mean rake when necessity arises. "Buddy" comes from Kansas, where a rake is really a farm implement and not a bally bounder!



CLARA'S TECHNIQUE!

It's easy to remain "True to the Navy" if you know the sailors' weakness. The minute a gob gets all hot and bothered, Clara cools him off with ice cream. Mushy sailors just dote on marshmallow sundaes!

LA PARAMOUNT SU BROADWAY

COME d'abitudine la Paramount continua sempre all' avanguardia in tutte le manifestazioni dell' arte cinematografica, ed è la fornitrice dominante del trattenimento ai milioni che affollano ogni sera la "Gaia Via Bianca" di Broadway.

Al "Criterion," quella pellicola inegua gliabile, che è un vero romanzo musicale in colori naturali—The Vagabond King—non smette a riempire il teatro ancor' ora nella sua settima settimana di presentazione, e questo a prezzi massimi di $2.50. Non solo, ma si vendono i posti con un anticipo di otto settimane! Ovunque negli Stati Uniti, dove è stata e dove si proietta ancor tuttora la pellicola, i prezzi d'entrata sono stati aumentati, creando così nuovi "records" tanto per presenze come per incassi.

Dopo quattro mesi di vita su Broadway (prima al "Criterion" poi al "Rialto") The Love Parade (Il Principe Consorte) si ritira in riposo dopo la sua carriera trionfante. Questo capolavoro coll' astro Chevalier, diretto da Ernst Lubitseh, non venne a meno delle profezie fatte a suo riguardo, cioè che sarebbe un' ottima pellicola pel "botteghino." In fatti a Parigi l'esito che ha avuto è fenomenale, e pure a Londra ha fatto un furore da invidarsi. A Sydney ha raggiunto il quarto mese senza mostrare nessuni segni di fatica o di debolezza.

Nel marzo si mostrarono quattro ottimo pellicole al Paramount di Nuova York. La prima "Slightly Scarlet," è una vicenda soave di due "ladri coi guanti gialli," parti caratterizate da Clive Brook e Evelyn Brent. Poi venne "Only the Brave," il trama della Guerra Civile, nel quale potemmo divertirci colle vicende scapigliate ed amorose di Gary Cooper e Mary Brian. La terza pellicola, "Sarah and Son," di cui Ruth Chatterton è la protagonista, è stata accolta dai critici come una delle milgior pellicole dell' anno ed è certamente il milgior dramma dell'amore doloroso d'una madre, che si sia sin' ora proiettato.

L'ultima pellicola del mese fù "Young Eagles" col simpatico Buddy Rogers e diretta da William Wellman, i nostri due amici che furono risponsabili per "Wings."



A LA CHEVALIER!

Little Mitzi Green proves in "Paramount on Parade" that she's a mimic par excellence. Her imitation of Chevalier is one of the film's highspots.

NOTIZIE VARIE

"Paramount on Parade," la gigantesca commedia musicale, nella quale appariranno tutte le stelle e gli attori principali della Paramount, sarà pronta per presentare al pubblico verso la fine d'aprile.

I quattro fratelli Marx, che fecero il loro "debut" sullo schermo parlante in "The Cocoanuts," hanno firmato contratto colla Paramount per la produzione d'una nuova commedia che sarà ancora piu divertente della loro ultima, che ebbe cosi gran esito l'anno passato.

Jack Oakie, cui popolarità quale commediante cinematografico cresce a sbalzi enormi, è stato elevato al regno degli "astri." Considerando che quasi dal niente è riuscito ad arrivare ad un punto simile in poco meno di dieiotto mesi, è un fatto veramente sbalordevole. Apparse per la prima volta in una parte minore nella pellicola di Clara Bow, "The Fleet's In."

IL NUOVO CONCORSO DELLA LEGIONE ESTERA SI LANCIA FRA GLI APPLAUSI INCORAGGIANTI DEI PADRINI

AVRETE visto dalla pubblicazione in questo numero delle posizioni attuali delle diverse divisioni nel nuovo Concorso della Legione Estera per il 1930—tenuto sotto gli auspici delle personalità dello Studio—quanto viene preso in serio da tutti. A noi, non solo ci fa l'impressione che sarà il concorso inter-divisionale il più emozionante che si sia verificato nella nostra storia, ma poichè oltre i Legionari pure le stelle e gli attori della Paramount se n'interessano, lo si potrebbe paragonare piuttosto al principio d'un' altra Guerra Mondiale.

Sulle pagine 12 e 13 troverete dei messaggi dai vari padrini, messaggi suscitati dal vivo interesse che nutrono per le loro divisioni. Questi messaggi, colla loro indicazione di fiducia e d'incoraggiamento, comprovano che le nostre forze produttrici apprezzano pienamente la responsabilità che, in qualità di padrini, cade sulle loro spalle. Ogn' uno d'essi è convinto che la sua divisione guadagnerà, e questo spirito di rivalità amichevole ha dato luogo a non pochi argumenti scherzevoli e "pigliate in giro."

Per esempio, Maurice Chevalier, padrino della divisione franeese, Claudette Colbert, madrina della divisione argentina e Helen Kane, madrina per il Panamà, lavorano attualmente al nostro Studio di Long Island. Il nostro corrispondente colà c'informa che ogni volta che Chevalier s'incontra colla Signorina Colbert la saluta con un "Vive la France!", saluto che viene contracambiato dal grido "Avanti i Gauchos!" In quanto a Helen Kane, elle è convinta che i suoi "poop-poop-a-doop" famosi condurranno il Panamà alla testa dei Legionari. E cosi va ogni giorno!

Riguardo le posizioni, parlano da se stesse. Le percentuali dimostrano che molte divisioni sanno che un buon principio è mezza battaglia vinta, e si sono curati di mettersi ben in testa agli altri che stentano un pochino a "dare sotto." Tutte le indicazioni, però, sono d'un genere che lascia supporre che si va incontro ad un altro anno proffitevole e zeppo di nuovi "records."



A PIRATE BOLD!

Nancy Carroll looks like Captain Kidd's assistant, but it's just her unique way of dressing for the beach.



NOT A MOVIE SET!

This looks like an atmospheric movie set, but it is simply a very attractive window tie-up with a local music store for the showing of "Innocents of Paris" at the Capitol Theatre, Helsingfors, Finland.

PARAMOUNT AAN BROADWAY

NOG steeds domineert Paramount het amusementsbedrijf aan Broadway. Onze films worden wekelijks voor duizenden bezoekers vertoond.

In het Criterion Theater draait de 'Vagabond King,' de beroemde operette, voor uitverkochte zalen, en voor onbepaalden tijd. De duurste plaats is $2.50 en er wordt acht weken van te voren plaatsbesproken. Waar deze film ook in de Vereenigde Staten vertoond wordt tegen verhoogde entrees, behaalt de productie nieuwe records. De 'Vagabond King' is zonder eenig voorbehoud de beste film van het jaar.

Na vier weken in het Criterion Theater en daarna in het Rivoli Theater gedraaid te hebben, kwam de onafgebroken reeks Broadway voorstellingen van 'The Love Parade' tot een einde. Dit meesterwerk, met Chevalier in de hoofdrol en geregisseerd door Ernst Lubitsch, heeft in alle opzichten aan de stoutste verwachtingen van succes beantwoord. Het succes in Parijs is phenomenaal en ook in Londen was de kassa prestatie dezer film enorm. In Sydney loopt de film voor de vierde maand en er is nog geen blijk van tanend enthousiasme. Van andere divisies komen berichten van even groot succes.

Gedurende Maart, werden in het Paramount Theater, in New York vier buitengewoon goede films vertoond. Ten eerste, 'Slightly Scarlet' een vertelling van twee geslepen en beleefde dieven, met Evelyn Brent en Clive Brook in de hoofdrollen. Deze film werd gevolgd door 'Only the Brave' een verhaal uit den Amerikaanschen Burgeroorlog, waarin Gary Cooper uitmunt, bijgestaan door de lieve Mary Brian. De derde film, 'Sarah and Son,' waarin Ruth Chatterton de vrouwelijke hoofdrol vertolkt, werd door de pers gekenmerkt als een van de beste films van het jaar. Tenslotte 'Young Eagles' een film met 'Buddy' Rogers in de hoofdrol en evenals 'Wings' geregisseerd door William Wellman.

HET BUITENLANDSCHE CONCOURS VAN 1930 NEEMT EEN AANVANG MET GROOT ENTHOUSIASME VAN DE ZIJDE DER BESCHERMERS

HET concours 1930 is in vollen gang nu wij den eersten 'stand' der mededingers in deze editie kunnen publiceeren. Zooals ge weet, heeft iedere divisie een beschermheer of een beschermvrouw. Het begint al op de spannendste competitie te lijken in de geschiedenis van Paramount-in-het-buitenland. Ons inziens heeft het meer van een wereldoorlog waaraan Amerika meedoet, want de beschermheeren en beschermvrouwen onzer ateliers storten zich midden in het strijdgewoel, hetgeen duidelijk blijkt uit de telegrammen en andere missives, die ons van het 'front' der ateliers bereiken. U vindt ze afgedrukt op pag. 12 en 13.

Deze berichten ademen een geest van aanmoediging en vertrouwen op de 'overwinning.' Het is hun ernst. Zij willen, dat hun divisie wint. Alle 'sterren' volgen hun divisie in dit blad, hetwelk voor hen thans een soort sportrubriek is.

Maurice Chevalier, de beschermheer der Franschen, Claudette Colbert, beschermvrouwe der Argentijnen en Helen Kane, van de Kanaal Zone zijn op het oogenblik werkzaam in het Paramount atelier, te Long Island City. Als zij elkaar treffen, juicht Chevalier 'Vive la France.' Claudette Colbert beantwoordt die gemoedsexpressie met 'Hoera voor de Gaucho's', terwijl Helen Kane op haar eigen, ondeugende manier verkondigt, hoe zij over háár divisie in Panama denkt.

Over den stand hoeven wij niet uit te wijden. De percentages toonen, dat sommige divisies van meening zijn, dat een goed begin het halve werk is. Vandaar dat zij een voorsprong hebben op anderen, die houden van 'langzaam aan, dan breekt het lijntje niet.' Alle uitslagen duiden evenwel op een record jaar.



COMING OUT!

Lillian Roth, the charming featured player of "The Love Parade," "The Vagabond King" and "Honey," breaks out for the Easter season.



HOME OFFICE WELCOME!

J. H. Seidelman, assistant manager of the foreign department (right) welcomes Ernst Rolf, popular Scandinavian revue star, to Home Office, when the latter arrives from Hollywood to make a short feature in our Long Island studio. In Hollywood Rolf appeared in the Swedish version of "Paramount on Parade" in which he acts as master of ceremonies besides doing several numbers, assisted by Miss Tutta Berntzen, Swedish singer and dancer.

GEMENGDE BERICHTEN

"Paramount on Parade," de monster revue van Paramount waarin iedere ster en speler meedoet, wordt in het laatst van April gedistribueerd.

* * *

De Vier Gebroeders Marx, wier eerste klankfilm 'The Cocoanuts' verleden zulk een groot succes beleefde, hebben een contract geteekend met Paramount voor het vervaardigen van een tweede klucht.

* * *

Jack Oakie, de komiek, wiens populariteit met sprongen toenam, is tot 'ster' bevorderd. Hij klom op van onbekendheid tot zijn tegenwoordige positie in den korten tijd van anderhalf jaar. Zijn eerste optreden voor de camera was in een bijrol in Clara Bow's film 'The Fleet's In.'

DE ZUIDPOOL FILM IS GETITELD "MET BYRD AAN DE ZUIDPOOL," 300,000 METERS IJSFILM

WIJ hebben bericht ontvangen, dat de Zuidpool expeditie van Admiraal Byrd de haven van Dunedin, in Nieuw Zeeland heeft bereikt. Dit is de eerste etappe van hun thuisreis en hun eerste contact met de beschaafde wereld in meer dan een jaar. Admiraal Byrd is vergezeld door de twee operateurs van Paramount de Heeren Rucker en Vanderveer, die meer dan 300.000 meter film opgenomen hebben tijdens hun verblijf in de koele regionen in het Zuiden. Uit die drie honderd duizend meter film wordt de Paramount film samengesteld, welke de expeditie van Admiraal Byrd zal vereeuwigen. Het belooft de grootste, mooiste en meest overweldigende film te worden, welke Paramount ooit heeft vertoond.

De titel der film is definitief "Met Byrd aan de Zuidpool." De lengte is ongeveer 2000 of 2500 Meters en bevat de meest spannende evenementen der expeditie, de vlucht naar de Zuidpool van Admiraal Byrd inbegrepen. Voorts wordt de film gesynchroniseerd met een toepasselijke muzikale begeleiding en geluideffecten, terwijl de spannendste en interessantste scenes door iemand naverteld worden. Het komt dus hierop neer, dat Paramount deze film in omloop zal brengen als klankfilm geschikt voor de geheele wereld, daar de woorden van den explicateur in de meest belangrijke talen gesynchroniseerd worden.

De film wordt voorafgegaan door een korte lezing van Admiraal Byrd, waarin hij het verloop der expeditie beschrijft aan de hand van een geweldige kaart.

Er worden uitvoerige plannen gemaakt voor de distributie dezer film. En het is waarschijnlijk, dat de film tegelijkertijd voor het eerst vertoond zal worden in 250 Amerikaansche theaters, einde Juni, wanneer Admiraal Byrd en de zijnen in New York terugverwacht worden.



OH MARY!

This picture ought to be entitled "The Metamorphosis of Mary Brian" or "What a Whale of a Difference a Few Clothes and a Wig Make!" At any rate, if we hadn't seen it with our own eyes, we never would have believed it possible that Mary could look anything but the shyly sweet and demurely pretty ingenue. And here she is stepping out of her character and transforming herself into a fascinating little minx, who could vamp any man away from his best girl friend. Nevertheless and notwithstanding the evidence of this photo, we believe that, at heart, Mary is her same old sweet self!

INICIA-SE COM GRANDE ENTHUSIASMO O CONCURSO DA LEGIÃO ESTRANGEIRA PARA 1930

COM a publicação que adeante fazemos do primeiro quadro das entradas do grande concurso da Legião Estrangeira para 1930, consideramos aberta a enthusiastica competição internacional que, como dissemos, receberá este anno o patrocinio dos artistas representativos que trabalham nos filmes Paramount e mais technicos da companhia. E agora, de começo, já se nos afigura uma nova "conflagração" na qual se envolvem legionarios de todos os paizes, como cavalleiros antigos, armados para o gigantesco choque d'armas.

Para que se veja o intenso enthusiasmo que o Grande Concurso de 1930 vae suscitando entre os patronos, nos Studios, das varias divisões estrangeiras, publicamos ás paginas 12 e 13 as mensagens que elles dirigem aos seus respectivos legionarios. A linguagem enthusiastica dessas mensagens reflecte bem o desejo de victoria que ha em cada um dos patronos e madrinhas pelos territorios sob a sua égide.

Con effeito, cada patrono está convicto de que a divisão sob a sua guarda será a vencedora. Assim é que, Mauricio Chevalier, patrono da França, sempre que se defronta com Mlle. Claudette Colbert, madrinha da divisão argentina, brada-lhe á viva voz: "Vive la France!"—ao que Mlle. Colbert responde com um identico grito de victoria pela legião dos "Gauchos." Por outro lado, Helen Kane, que tem sob sua guarda os legionarios do Panamá, está sempre a lançar "hurrahs" pelos panamanenses, cuja victoria ella tem como certa.

Desta fórma, tendo os diversos territorios as suas madrinhas, que são, aliás, as artistas mais queridas nos respectivos paizes, prenuncia-se o concurso deste anno como o mais interessante e mais animado de quantos temos organizado.

As entradas, que vão na secção competente, provam desde já que um bom começo é signal de meio caminho andado para a victoria. Que não deixem para o fim, os que vão perdendo terreno, aquelle arranco que decide a victoria.



THE RAINBOW REVELS!

The spectacular Technicolor finale in "Paramount on Parade" with Chevalier singing "Sweeping the Clouds Away" as only he can!



THE MORE THE MERRIER!

"Buddy" Rogers doesn't seem to be at all worried that he has four charming and beautiful girls on his hands—or rather on his head and shoulders! That's because he realizes there's "Safety in Numbers."

A PARAMOUNT NA BROADWAY

A PARAMOUNT continua a dominar as attenções da grande massa cinemeira que enche os cinetheatros da Broadway.

No Criterion, onde se estreiou no mez passado, continua "O Rei Vagabundo" a sua marcha triumphal, cada dia subindo mais na estima do grande publico que o aprecia. Com as entradas a $2.50, preço que se equipara com o de quasi todos os espectaculos do palco, continúa o super-filme da Paramount a funccionar com casas cheias, firmando para si um novo "record" de bilheteria na historia do Criterion.

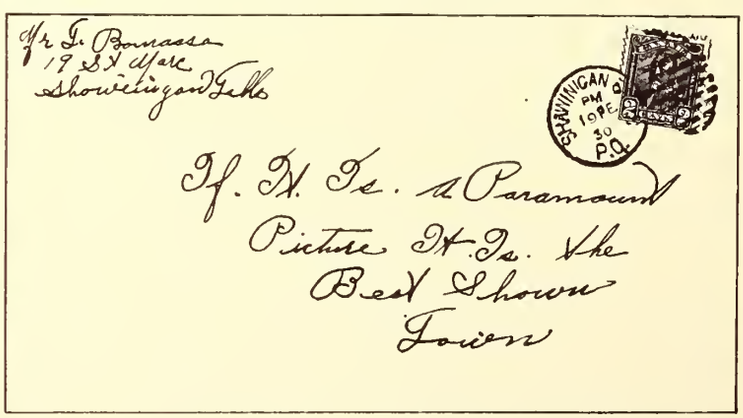
E' que "O Rei Vagabundo" é uma producção unica na sua imponente grandiosidade. Todo colorido, é o mais assombroso trabalho cinephonico deste anno!

Emquanto isto, tendo sahido do Criterion, onde se exhibiu durante quatro mezes, o filme de Chevalier-Lubitsch "Alvorada de Amor" fez ainda uma temporada de algumas semanas no Rivoli, de onde partiu para uma "tournée" pelos cinemas de outras zonas da cidade. Mas si a acceitação de "Alvorada de Amor" foi o que delle se esperava para os Estados-Unidos, chegam-nos noticias de Paris dizendo do estrondoso successo do filme na alegre cidade do seu protagonista. Em Londres, tambem, foi phenomenal a sua acceitação, e em Sydney, na Australia, dizem as informações recebidas, ha cinco mezes que se exhibe o grande romance lyrico num mesmo cinema, sem que haja ainda baixa no numero das entradas.

E assim, de todos os territorios, chegam-nos as mais animadoras noticias. A ultima dellas refere-se á estreia do filme em Buenos Aires, onde a sua versão com titulos sobre-postos agradou immensamente, segundo um despacho de Mr. Lange, gerente da Paramount na Argentina.

Durante o mez passado, quatro grandes estreias se realizaram no Theatro Paramount da Broadway. Foram ellas: "Slightly Scarlet," um romance de aspectos detectivescos com Clive Brook e Evelyn Brent; "Only the Brave," uma historia do tempo da guerra civil, com Gary Cooper e Mary Brian; "Sarah e Seu Filho," em que Ruth Chatterton faz o papel de protagonista; e Charles "Buddy" Rogers no seu trabalho de aviação denominado "Young Eagles," no qual o joven aviador de "Asas" repete, sob a direcção de William Wellman, as suas esplendidas façanhas entre o céu e a terra.

Foi, como se vê, mais um mez victorioso para a Paramount, o que ora se encerra.



SLOGAN ALONE IS SUFFICIENT ADDRESS!

From time to time we have reproduced envelopes containing a Paramount trademark or a picture of the Paramount building as an address. Above we show you an envelope received by our Toronto, Canada, office, which has no other address but the Paramount slogan, "If it's a Paramount picture, it's the best show in town." But that's all the address the Canadian postal authorities needed!

"COM BYRD NO POLO SUL"—E' O TITULO DEFINITIVO DESSE GRANDIOSO FILME ANTARCTICO

A' HORA em que escrevemos estas notas, está de viagem de regresso a Expedição Byrd ao Polo Sul. Com o Commandante Byrd, como já antes frisámos, se acham os dois "camera-men" Joseph Rucker e Willard Vanderveer, commissionados pela Paramount para registrarem num filme todos os factos importantes de expedição. Esses dois intrepidos cinematographistas, segundo noticias que nos chegam de Nova Zelandia, onde ha pouco aportou aquella banda exploradora, tiraram cerca de 100.000 pés de negativo. Esse material, que brevemente será posto em ordem de narrativa no studio da Paramount, constituirá o mais interessante filme natural e historico que já se viu.

"Com Byrd no Polo Sul" será um documentario que com vantagem poderá ser posto lado a lado com as nossas bellas super-produções deste anno.

O seu nome definitivo será o que nos serve de epigraphe. Tem-se ahi um titulo que diz em summula o que é o filme, ao mesmo tempo alliando o nome do intrepido explorador americano com a grandiosa façanha de que é elle a figura central.

Como uma revelação de vivo interesse, podemos desde já adeantar que o filme será synchronisado nos studios da Paramount, de maneira que cada um dos incidentes do filme tenha o seu cunho musical perfeitamente adequado á sua natureza. Os effeitos sonoros, tambem, serão cuidadosamente applicados aos seus casos. Quer isto dizer que "Com Byrd no Polo Sul" será um filme que participa das tres modalidades cinematographicas: será synchronizado, titulado e falado.

A Paramount está preparando um plano grandioso para o lançamento deste documentario especial. Conta a Companhia lançar o filme, simultaneamente, em cerca de duzentos e cincoenta cinemas, coincidindo essa feito inedito na historica cinematographica americana, com a chegada da Expedição Byrd a Nova York, o que deverá realizar-se em fins de Junho proximo.



TWO OF A KIND!

Lorena Carr was unknown in Hollywood until chosen to be one of the beauties in "Paramount on Parade." Now she's a find!

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



Reproduction of window card giving complete program of the special "short feature" show run by the Cuba Theatre, Santiago, Cuba.



Ballyhoo truck used to exploit the de luxe "short feature" show.

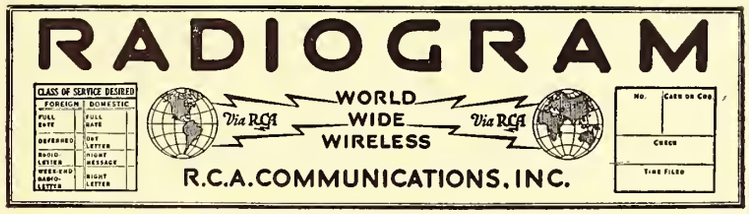


Special block 24-sheet that advertised the all "short feature" show.



The elaborately decorated lobby and marquee of the Cuba Theatre for the showing of the special "short feature" program.

INCLUDING THE SCANDINAVIAN!



STOCKHOLM MARCH 26 1930

SEIDELMAN FAMFILM NEWYORK

JUST RETURNED FROM PARIS PRODUCTION CONFERENCE — LOVE PARADE OPENED CHINA THEATRE LAST THURSDAY GREATEST SUCCESS EVER WITNESSED IN HISTORY FILM INDUSTRY HERE — WILL SURELY RUN ALL SUMMER — PRESS UNANIMOUS DECLARING FEATURE GREATEST SOUND PICTURE MADE TO DATE BY ANY COMPANY — REGARDS YORK

The above cable from our general manager in Scandinavia, Carl P. York, heralding the triumph of "The Love Parade" in Stockholm, is in line with similar good news regarding the Chevalier masterpiece received from Sydney, Paris, London, Shanghai, Buenos Aires and Barcelona.

ALL "SHORT FEATURE" PROGRAM BIG DRAW

Intensive Exploitation Aids in Putting Over Special Show at Cuba Theatre, Santiago

WILL some of you other Paramount showmen please move over and make a little room for Henry Dorsey, manager of the Cuba Theatre, Santiago, Cuba? Thank you! And now we'll explain why we thus honor Mr. Dorsey.

It seems, from evidence at hand, that Mr. Dorsey has, with good taste, seasoned judgment and intensive publicity, successfully (which was to be expected) put over a de luxe show consisting exclusively of Paramount short features. This special program ran for three days and proved a tremendous box office draw.

Some of the exploitation evidence we have reproduced in the column on the left. It is perfectly clear that Mr. Dorsey, knowing he had a good thing, decided to tell the world about it, or at least, all of Santiago. And he certainly made a first class job of it.

Seventy-five percent of the program was in Spanish. It was skillfully arranged, so that there was variety enough to appeal to every one. In all, there were eleven individual numbers, including Paramount Sound News, and a three reel modified version of "The Cocoanuts."

The overwhelming success of this special "short feature" program is a tribute to the quality of Paramount short subjects, as well as a testimonial to the showmanship of Manager Dorsey.

PANAMA ENTERPRISE!

Using a beauty contest in Miami, Florida, to help merchandise a Paramount picture in Panama City sounds like long-distance exploitation to us. But that's precisely what Manager Wardlaw of the Ceeelia Theatre, in cooperation with Harry Novak, Canal Zone branch manager, accomplished. And this is how it was done:

Knowing that the various Latin American beauty contestants must pass through Panama to get to Miami, Manager Wardlaw arranged to have the beauties make a personal appearance at the theatre in conjunction with the showing of "Glorifying the American Girl." The municipal council of Panama, as well as the local paper "The Star and Herald" gave generous cooperation. The box office results exceeded all expectations!



Pupils of the Machado Industrial School were invited to attend the "short feature" program, which included newsreel scenes of the pupils taken by our Sound Crew several months ago.



PRIZE DRAWING!

To create advance interest in "The Dance of Life," the management of the Encanto Theatre, Havana, Cuba, tied up with a local newspaper on a colored drawing contest for children. Above is a reproduction of the first prize winner. The youngster was smart enough to incorporate the Paramount trademark!



TEUTONIC ART!

Here are a couple of excellent samples of German poster art work. The top one is on "The Canary Murder Case" and the bottom one on "Redskin." Originals, of course, are strikingly colored, and command instant attention.



Coming in April to write New Box-office History

PARAMOUNT ON PARADE











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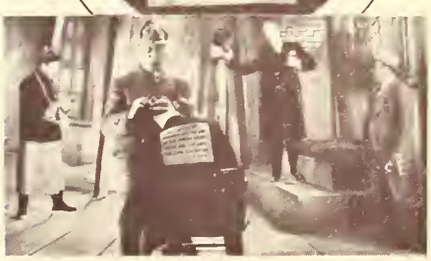














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SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



WINDOW APPEAL!

Atmospheric scenery plus six alluring chorus girl cut-outs gave this window display an unusual eye appeal. Arranged by the Prince of Wales Theatre, Perth, Australia, during run of "The Cocoanuts."

"VAGABOND KING" FOLDER

THE many fine comments he received from the field as a result of the advertising folder he sent out on "The Love Parade," has prompted O. R. Geyer, manager of foreign advertising and publicity, to repeat this helpful service on "The Vagabond King."

Mr. Geyer has combed the Home Office for every bit of information published by the domestic department on "The Vagabond King," with the aim of giving our foreign offices a complete and exhaustive account of how this production was handled over here. The result is that the folder is almost encyclopedic in its merchandising ideas.

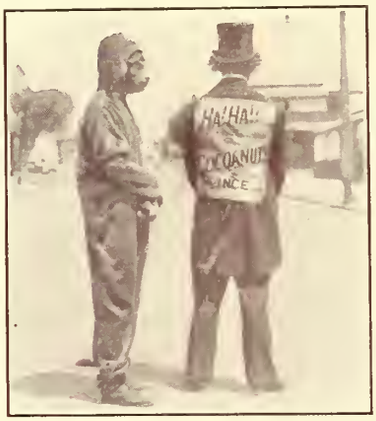
For the Spanish and Portuguese territories, Mr. Geyer designed an attractive, three-color postcard on "The Vagabond King," which may be sent out to exhibitors in those countries as part of an advance campaign. Large quantities of these postcards have been shipped to the respective offices.

INTER-DIVISION COOPERATION

E. G. Techow, publicity manager for Central Europe, reports that our London office gave him generous cooperation in a teaser campaign to publicize "The Four Feathers" in his territory.

The teaser idea was carried out over a period of four weeks. The first week, exhibitors in Central Europe received an envelop containing one white feather. The second week, two feathers, the third week, three, and the fourth week, four, together with an explanatory advertising card. The envelops were mailed from London.

The campaign was very much a success; Mr. Techow is happy; and our London brethren have the satisfaction of knowing they did a good deed.



COCOANUTTY BALLYHOO!

The gentlemen pictured above are not two of the Four Marx Brothers, but a couple of other fellows who ballyhooed "The Cocoanuts" for the Prince of Wales Theatre in Perth, Australia.





WHAT A TRAFFIC STOPPER THIS WAS!

So that the picturegoers of Melbourne would be properly advised of the coming of "Why Bring That Up?" to the State Theatre, this advance ballyhoo was sent out on the streets. Just look at the size of that record! And the idea of having one black and one white horse was another stroke of inspiration!

CHEVALIER MAKES SPANISH TRAILER FOR "THE LOVE PARADE"

HE laughed when they hold him to speak Spanish, but.....

Maurice Chevalier speaks French and English fluently, but, of course, his popularity is just as great in South America as it is on the boulevards of Paris or the sidewalks of New York. For this reason he was induced to master a little Spanish so that he might greet his South American friends in a trailer for "The Love Parade."

We have just seen the trailer and can vouch for its entertainment value. Chevalier speaks Spanish successfully, and at the same time, retains all the French mannerisms that have endeared him to the picture-going public throughout the world.

If the trailer is enthusiastically received, other Paramount stars will be asked to follow Chevalier's lead. It is rumored that a great many other screen notables are polishing up their college French, Spanish or German in an effort to retain their popularity in foreign lands.

Incidentally, it might be interesting to know that "The Love Parade" will be released in South America with English dialogue, superimposed Spanish titles, the Spanish trailer and the French version of Chevalier's songs.



RIDING FOR BUSINESS!

When "The Virginian" played the Capitol Theatre, Sydney, Australia, mounted "cowboys" helped to rope in a lot of business at the box office. In addition to riding around the city proper, they also visited all the schools in the outer suburbs. This stunt may be old, but it's sure-fire!

FLASHY FRONT!

The Capitol Theatre, Cardiff, Australia, certainly splurged on its front when it showed "The Cocoanuts." Blazing electrics, giant cutouts of the Four Marx Brothers, who were billed as "The World's Funniest Comedians" mammoth signs and miscellaneous photos from the picture helped make the theatre itself an attraction.



A RECORD TIE-UP!

One of the many fine window displays arranged with local Columbia record dealers for the showing of "Why Bring That Up?" at the State Theatre, Melbourne, Australia.

Paramount Around the World

Vol. 3 No. 5 MAY 1, 1930 Worth Everything you can give it

Paramount Publix



TELLING THE WORLD OUR NEW NAME

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 **MAY 1, 1930** **No. 5**

Capping the Climax!

STEADILY, solidly, Paramount forges forward. Each month it records new progress, new momentum on the three major fronts — production, distribution and exhibition.

April witnessed another cinematic bombshell released by our company.

With the reverberations of the public's cheers and the critics' praise for "The Vagabond King" still ringing in our ears, along comes "Paramount on Parade" to establish a new "high" in entertainment.

I hardly finished telling you that the Technicolor masterpiece was Paramount's crowning glory, when, lo and behold, our studios give "a party of the stars," which caps the climax!

No need for me here to dwell upon the money-making possibilities of this box office "natural." From the standpoint of foreign distribution, "Paramount on Parade" is an ideal type of production.

Several foreign versions are being prepared, which will retain the best features of the English edition, but will have, as added attractions, native masters of ceremonies and special numbers produced in various languages.

It is inevitable that "Paramount on Parade" will be compared with pictures made along similar lines by other companies. There is satisfaction, therefore, in the thought that, whenever such a comparison is made, the decision will undoubtedly reflect the seasoned judgment handed down by VARIETY: " 'Paramount on Parade' is in a class by itself."

What's in a Name?

PARAMOUNT PUBLIX CORPORATION!

There is *romance* in that name: the romance of humble beginnings and spectacular world-wide growth.

There is *magic* in that name: the magic force that has changed the lowly and despised motion picture from a toy to an art; from a poor relation of the theatre to a respected profession; from the status of a cheap amusement device to a giant industry.

There is *leadership* in that name: a leadership uninterruptedly maintained for seventeen years because it is based on product that has never compromised with quality.

There is *showmanship* in that name: a showmanship symbolized by such cathedrals of entertainment as the Paramount-Publix Theatres.

There is *good will* in that name: the good will that accrues to a company which has whole-heartedly lived up to the policy, "He profits most who serves best."

* * *

Welcome Home!

JOSEPH RUCKER and Willard Vanderveer—the vanguard of the Byrd Antarctic Expedition—arrived in New York early in April, to receive a Paramount welcome befitting the return to civilization of two conquering heroes.

Conquering heroes—who brought back with them, not the spoils of war, but the fruits of adventure; not horrible tales of bloodshed and murder, but a magnificent pictorial record of scientific achievement and exploration.

How we all envy you your experiences, Joe and Van! And how glad we are that you are back!

Welcome home!

Emanuel E. Shamer

Our New Name

At the recommendation of the Board of Directors and with the approval of the stockholders, the name of our company has been officially changed from Paramount Famous Lasky Corporation to Paramount Publix Corporation.

The change became effective April 24.

The new name is more descriptive of all phases of our company's activities—production, distribution and theatre operation—and will emphasize to the public that Paramount and Publix are one and the same organization.

By including the name Publix in our corporate title, greater advantage is taken of the company's theatre holdings and the tremendous amount of good will which Publix has built up throughout the country. For, just as the Paramount trademark denotes "the best show in town," so the Publix trademark has come to signify "the best theatre in town."

Furthermore, the change in name is certain to have a profound psychological effect on the organization internally, in that it will tend to bring about a more intimate rapprochement between the major departments and help to promote that close cooperation which is so essential to the smooth and efficient operation of the company as a whole.

The adoption of the new name serves to recall the progressive changes in our corporate title. The Famous Players Film Company was organized in 1912 with Adolph Zukor at the head, and the Jesse L. Lasky Feature Play Company in 1913, with Mr. Lasky as president. The two were merged in 1916, along with several subsidiary companies, becoming known as the Famous Players Lasky Corporation. This name was changed in April, 1927 to Paramount Famous Lasky Corporation. And now, more symbolic of our supremacy in every branch of motion pictures, our new name—

Paramount Publix Corporation

BYRD CAMERAMEN GIVEN HEARTY GREETING

Notables Honor Paramount Twins at Welcome Home Dinner—All Laud Heroic Exploits

THE first passengers ever to reach New York from Little America, Antarctica, stepped ashore in Brooklyn at 8 o'clock Tuesday night, April 8. Joseph Rucker and Willard Van der Veer, Paramount camera men with the Byrd Antarctic Expedition, returned on the steamship Santa Cruz, after eighteen months with the band of explorers.

Tanned by their long exposure, in perfect health and in high spirits, the first members of the expedition to return were jubilant over the achievements of Admiral Byrd and his comrades. They attributed the success of the venture entirely to Byrd and both were ready to sign on at a moment's notice for the next trip the navy officer might embark upon. The radio, they said, had made Little America "just around the corner from home."

"Our job was to 'say it with pictures,'" said Van der Veer, "and they will tell the true story of the expedition. However, I would like to say that on this trip, as on every one that Commander Byrd has undertaken, success has been largely due to the painstaking attention he has given every single detail of it. His foresight has repeatedly proved amazing and is largely responsible for the fact that, in spite of the bitterest of living and working conditions in Little America, we did not lose a single life; in fact, we did not have a single serious accident during our entire trip."

Guests at Banquet

In honor of their homecoming and in tribute to their achievements, Paramount tendered Messrs. Rucker and Vanderveer a testimonial dinner at the Ritz-Carlton Hotel on April 15. More than 200 distinguished guests, including representatives of the city and national governments as well as Paramount executives were present.

The two intrepid cameramen heard their exploits lauded in terms of highest praise by the various speakers. Adolph Zukor, S. R. Kent, Emanuel Cohen and A. M. Botsford, who was toastmaster, spoke in behalf of our world-wide organization, and emphasized how proud all Paramounteers are of their magnificent accomplishments.

Mayor Walker of New York City paid them a neat compliment when he said, "Hereafter, instead of saying 'you brought home the bacon', the expression of success will be, 'you brought home the film.'"

George Akerson, secretary to President Hoover, who spoke in behalf of the President, and Rear Admiral Taylor, representing the Navy Department, added their congratulations. To make the affair a complete success, a cablegram extolling their work was received from Admiral Byrd and read to the assembled guests.

Both Rucker and Vanderveer responded with thanks for the tributes and described some of their experiences in compiling a complete pictorial record of the expedition. Vanderveer told how Admiral Byrd accompanied them on several of their picture-taking trips.

"I remember during the long Winter night," he said, "we went out on the Barrier with the Commander and several others to take pictures of the new pressure ice thrown up during the Winter season. It was an awe-inspiring sight, tons and tons of ice, squeezed higher and higher into great gleaming mountains that suddenly would split and cascade into the most fantastic shapes.

"As it was pitch dark we were working with flares, tubes of blazing powder something like roman candles that lit up the pressure ice in the weirdest style imaginable. It was tricky work, too, working our way in, lugging our heavy cameras across hidden crevasses, scrambling down an ice slide by flashlight when it was impossible to see what was at the bottom, shielding the spitting flares from a ripping polar wind. Yet throughout the entire jaunt Commander Byrd was continually at hand with help and advice. First he would give a hand hoisting the cameras into location. Then he would be out with the flares, jumping from one ridge to another to bring out the shifting icescape.

Had Narrow Escape

"I had one close call on that particular trip. By a good deal of puffing I had managed to hoist my seventy-pound camera outfit up onto a high ice table and was about to start cranking. It turned out, however, that the ice plateau was badly undercut and my weight was just enough to throw it off balance. Without any warning the entire table top, a slab weighing a dozen tons or more, started tilting and then sliding with me sprawled on top. We coasted to the ground with a tremendous crash, but, although I was nearly buried in snow and ice, for some fool reason I was not even scratched. In fact, Rucker, who ran to my assistance fell into an ice crack and the rest of the party had more trouble dragging him out than they had freeing me.

Filmed Battle Between Seals

"Among the interesting picture material that we secured on one trip was a spectacular fight between a crab eater seal and a Weddell seal.

"We also secured some spectacular footage on a school of whales. They had worked in through the ice to a small expanse of clear water. It was too small for the school of whales to blow so they were actually forced to stick their heads vertically out of the water ten feet. It made a weird sight. One of them came in so close to the camera when it blew that its moist fishy breath actually covered the lens of the camera like a fog."



THE PARAMOUNT TWINS!

Joseph Rucker and Willard Vanderveer, cameramen extraordinaire, who returned from Little America with what Admiral Byrd calls "a living record of our work, of what we saw and did and almost of what we felt."

NATIONAL GEOGRAPHIC SOCIETY TO GET INITIAL PRINT OF BYRD FILM

THE first print of "With Byrd at the South Pole," the motion picture record of Rear Admiral Byrd's epochal expedition to the Antarctic, will be donated to the National Geographic Society. Announcement to this effect was made at the welcome home banquet tendered to the two Paramount cameramen, Willard Vanderveer and Joseph Rucker.

The picture, which is now being edited by Julian Johnson from 20 miles of film which the cameramen brought home, will have its first showing before the National Geographic Society in Washington about the middle of June. John Oliver La Gorce, vice-president of the society, accepted in behalf of his organization at the banquet, and in his speech stressed the picture's educational value.



DISTINGUISHED GUESTS AT TESTIMONIAL DINNER

Representatives of the city and national governments, joined with Home Office executives in paying tribute to the two Paramount cameramen at a testimonial dinner. Sitting left to right: Sam Katz, Mayor Walker, Adolph Zukor and Emanuel Cohen. Standing left to right: Willard Vanderveer, George Akerson, S. R. Kent and Joseph Rucker.

Paramounteers in the "PURELY PERSONAL" News of the Month

MEL A. SHAUER HEADS FOREIGN PRODUCTION



OWING to the increased demand for talking pictures in foreign languages, Mr. Lasky has created a new branch of the production department, and has appointed Melville A. Shauer to head our company's foreign production activities.

"Mel," as he is best known to all of us, has been an executive in the company for the past twelve years. During the last two years, as readers of this publication are well aware, he has been special representative of the Foreign Department with headquarters in Paris.

In connection with his former duties, Mel was called upon to travel extensively, and he has visited every important country in the world studying exhibition conditions and the entertainment tastes of the people in these countries. Consequently his knowledge of the foreign market especially qualifies him for his new work.

Mr. Shauer assumed his new duties in the production department on April 7, with headquarters in New York. PARAMOUNT AROUND THE WORLD, in behalf of his many friends in the Foreign Legion, congratulates him and wishes him every success. We still consider you a legionnaire, Mel!

BRITISH SHOWMAN!



C. Young

TO the readers of PARAMOUNT AROUND THE WORLD we introduce Mr. Young with the simple statement that he is the assistant manager of our Scala Theatre, Birmingham, England, and a first-class showman. To Mr. Young himself we wish to explain that the reason he was left out of the British theatre layout in last month's issue was because we unhappily mislaid his photograph.

Imagine our embarrassment, Mr. Young! We had to cover up our shame with a map of England and Ireland!

WE ARE HAPPY TO ANNOUNCE —

MR. E. E. SHAUER, leader of the Foreign Legion, who has been away from his office for several weeks because of illness, has fully recovered and will soon be back at his desk as buoyantly active as ever. Mr. Shauer paid the Home Office a surprise visit the other day, and it was an honest-to-goodness thrill to see his smiling face and receive his hearty handshake and friendly greeting. We are sure that all legionnaires will rejoice with us in this good news.

Asst. Manager Foreign Dept.



JAPAN'S PICTURESQUE PARAMOUNTEERS

From far-off Tokyo, where our company owns and operates several theatres, come these two photographs featuring the male and female staffs of the Hogaku-Za Theatre. Messrs. Cochrane and MacIntyre, our representatives in the Orient, are deservedly proud of these loyal, efficient and picturesque Paramounteers.



"IF IT'S A PARAMOUNT BABY —"

TWO new members of the Foreign Legion arrived during April bringing with them the latest sound equipment. George Weltner, assistant to Mr. Seidelman in Home Office, ingeniously announced the coming of Marjorie Weltner in a handsomely printed four-page broadside, which, at first sight, looked like a prosaic corporation report, being headed: "B. G. W. Products Incorporated." We learned of Master George Pratchett's arrival when we were shown the following cleverly worded cable from Havana: "The Love Parade brought a new male member to Clara Bow's division today—all well." It was signed by A. L. Pratchett, leader of the Cuban Division, which is sponsored by Miss Bow.

PARAMOUNT AROUND THE WORLD congratulates these palpitating Paramount papas and wishes the two quality shorts a happy, prosperous and record-breaking run!

I. BLUMENTHAL ARRIVES ON FLYING VISIT



IKE BLUMENTHAL, Paramount's dynamic general manager for Germany and Central Europe, was a flying visitor to Home Office during April. We don't mean he "pulled a Lindbergh" and flew across the Atlantic. As a matter of fact, he came over on the Bremen with our new German star, Miss Marlene Dietrich, with whom he is pictured above.

We simply mean that his visit was a brief one. He stayed only ten days but, as usual, managed to crowd in ten weeks' work. What between conferences, looking at pictures, handling a voluminous correspondence, and mapping out next year's program, he was busier than a one-armed paper-hanger with the hives.

He told us, when we finally cornered him (while he was waiting for an elevator) that he has to move fast to keep up with the rapidly changing conditions in his territory! The coming of sound handed our German and Central European organizations some lusty body blows, but the legionnaires over there are fighters, and their standings in the contest prove they are not to be downed so easily.

It was with genuine regret that we said good-bye to Mr. Blumenthal. His energy, enthusiasm and vitality are contagious!

WELCOME HOME, EDDIE!



Eddie Ugast

AFTER eight months in Paris during which he did special exploitation for Le Paramount and served as assistant to Francis A. Mangan, general stage producer for our European theatres, Eddie Ugast has returned to Home Office. He has been assigned special duties in connection with foreign production activities.

In publicly welcoming Eddie, we wish to warn him that one of these days we shall ask him about the French *je ne sais quoi!*

IL NOSTRO NUOVO NOME

DIETRO raccomandazione del Consiglio Amministrativo e coll' approvo degli azionisti il nome della nostra compagnia è stato formalmente cambiato da "Paramount Famous Lasky Corporation" in "Paramount Publix Corporation," cambiamento effettivo dal 24 aprile. Il nuovo nome descrive molto meglio le differenti fasi delle attività della compagnia, e farà comprendere al pubblico ché Paramount e Publix sono una e la stessa casa. Aggiungendo il nome Publix al titolo, la compagnia profitta della reputazione che questa ultima organizzazione si è fatta attraverso tutto il paese coi suoi teatri, e questo aiuterà molto ad unire le nostre forze di produzione, di distribuzione ed d'esibizione.

PARAMOUNT SU BROADWAY

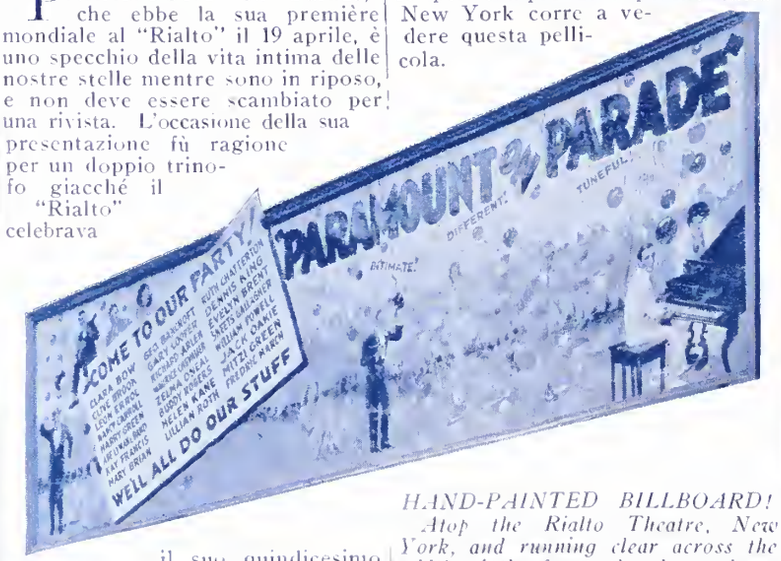
"The Vagabond King" s'avvicina alla fine del suo terzo mese di vita al "Criterion" senza dare nessun segno di diminuzione della sua forza attratrice, ciò che indica che ci rimarrà ancora per diverse settimane. Continua ad essere lo spettacolo straordinario di Broadway, benché ora deve dividere i primi onori con "Paramount on Parade" al "Rialto."

Al teatro "Paramount" ci fù, durante il, mese d'aprile, una fila di sucessi. "Honey" una romanza musicale con protagonista Nancy Carroll, ci rimase per due settimane, ciò che avviene abbastanza di rado. "The Benson Murder Case" con William Powell che caratterizza il famoso detective "Philo Vance," seguì "Honey," e fù molto ben accolto dal pubblico. Poi venne "The Young Man of Manhattan," protagonando Claudette Colbert e Charles Ruggles; questo riuscì a riempire il teatro dalla mattina alla sera. L'ultima pellicola del mese era un film all' aria aperta, pieno di risate, "The Light of the Western Stars." I protagonista sono Richard Arlen, Mary Brian, Fred Kohler e Harry Green.

I CRITICI LODANO "PARAMOUNT ON PARADE"

"PARAMOUNT on Parade," che ebbe la sua première mondiale al "Rialto" il 19 aprile, è uno specchio della vita intima delle nostre stelle mentre sono in riposo, e non deve essere scambiato per una rivista. L'occasione della sua presentazione fù ragione per un doppio trionfo giacché il "Rialto" celebrava il suo quindicesimo compleanno. Il sucésso istantaneo di "Paramount on Parade" è ancor' un esempio di quanto è adatto per il "Rialto" il nome "La Casa dei Sucessi," nome, d'altronde, sotto il quale questo teatro è conosciuto in tutt' il mondo.

A quest' ora saprete già che figurano in "Paramount on Parade" quasi tutti gli attori principali della Paramount. Fù prodotto sotto la sorveglianza di Elsie Janis, e parecchie delle scene sono in Technicolor. Tanto il giudizio dei critici locali quanto l'intusiasmo del pubblico di New York, comprovano già d'ora che sarà la miglior pellicola di Paramount per il "botteghino," e questo compreso pure le pellicole "The Love Parade" e "The Vagabond King." Il "Rialto" si è trovato obbligato d'aprire alle 8.30 del mattino per accomodare le folle enorme. Non avete che da leggere gli elogi dei critici sulla pagina 13 per comprendere perché tutta New York corre a vedere questa pellicola.



HAND-PAINTED BILLBOARD!

Atop the Rialto Theatre, New York, and running clear across the width of the front, the above gigantic billboard invites the picture-goers of New York to see "Paramount on Parade." The billboard is in colors and was handpainted.

NOVITÀ DI PRODUZIONE

ADOLPHE MENJOU, ritornando negli Stati Uniti dall' Europa, è stato scritturato di nuovo dalla Paramount. Sarà protagonista unicamente di pellicole parlate in Francese ed in Ispagnuolo. Si sta già producendo il suo primo film "Slightly Scarlet," del quale Clive Brook e Evelyn Brent furono i protagonista nella versione inglese. Rosita Moreno, rinomata ballerina, cantatrice ed attrice spagnuola avrà la parte principale femminile, sotto la direzione di Louis Gasnier. Menjou, come già si sa, parla correntemente una mezza dozzina di lingue. Quello, oltre le sue ottime qualità d'attore e la sua popolarità mondiale, lo renderanno un personaggio importante nel campo della pellicola parlata in lingua straniera.

* * * * *

E arrivata a New York Marlene Dietrich, la distinta attrice tedesca dello schermo e del teatro, che, in seguito al suo trionfo con Emil Jannings in Germania nella pellicola diretta da Josef von Sternberg, "The Blue Angel," è stata scritturata a lungo termine da Paramount.

PARAMOUNT ACCOGLIE I FOTOGRAFI DELLA SPEDIZIONE BYRD

IL CONCORSO

PUBBLICHIAMO in un' altra pagina la prima lista delle posizioni con percentuali nel nostro Concorso del 1930, tenuto sotto gli auspici dello Studio. Vedrete da essi che la maggioranza delle divisioni si è lanciata ad un passo tremendo, e se tutte riescono a continuare in questo modo, sarà veramente una battaglia reale ed una corsa molto contestata por il primo posto. L'interesse dei padrini non diminuisce, e per soddisfare la grande richiesta, abbiamo dovuto mandare parecchi esemplari in più di "Paramount Around the World" agli Studi di Hollywood e di New York.

JOSEPH RUCKER e William Vanderveer, i fotografi della Paramount colla spedizione antarctica di Byrd, ritornarono a New York l' 8 aprile, dopo aver passato diciotto mesi cogl' esploratori. Attribuiscono il buon esito della ventura interamente a Byrd, ed ognuno d'essi è pronto a sottoscriversi per qualsiasi altra spedizione che l'Ammiraglio volesse intraprendere,

"Il nostro compito era quello di fotografare i movimenti della spedizione," disse Vanderveer, "e quelle fotografie vi raeconteranno la vera storia di quanto è avvenuto."

In onore del loro ritorno in patria e come tributo ai lori compimenti, Paramount offrì un pranzo a Rucker e Vanderveer il 15 aprile. Vi furono presenti più di cinquecento invitati distinti, fra i quali, rappresentanti della città e del governo, nonché amministratori della nostra sede centrale. Nei diversi discorsi furono lodate le memorabili intraprese dei nostri due fotografi. Adolph Zukor, S. R. Kent, Emanuel Cohen e A. M. Botsford, che faeeva da maestro di ceremonie, parlando per la nostra organizzazione mondiale, diedero enfasi a quanto erano orgogliosi tutt' i "Paramountiani" degli avvenimenti compiti dai loro eompagni. Il Sindaco Walker di New York, George Akerson, segretario del Presidente Hoover, ed il Vice-Ammiraglio Taylor, rappresentando il Ministero della Marina, furono fra i tanti che lodarono gli invitati d'onore. Le venti milia di film che Rucker e Vanderveer hanno riportate con loro, sono in procinto d'essere preparate da Julian Johnson per la pellicola che si chiamerà "Con Byrd al Polo Sud," e che verrà presentata pubblico in giugno. A proposito, Paramount farà regalo della prima positiva della pellicola alla Società Geografica Nazionale di Washington.



PARAMOUNT'S TURKISH LEGIONNAIRES!

Through the medium of Ipekdji Freres and their live-wire organization, Paramount pictures receive excellent distribution and presentation in Turkey. Photo on left features the distributing organization at the main office in Constantinople. Sitting left to right: D. Ipekdji, exploitation mgr.; F. Ipekdji, chief executive; Mr. Perpignani, publicity mgr.; Standing, left to right: Mr. Domenico, distribution mgr.; Miss Belleli; Mr. Mordo, chief accountant; Mr. Joussouf. Photo on right features personnel of the Alhambra Theatre, Smyrna (pictured in center) where "Innocents of Paris" played two weeks. Ordinarily the house changes twice a week. Sitting left to right: M. Bey, exploitation mgr.; I. Ipekdji, managing director; Mr. Corelli, Western Electric engineer; Mr. Giovani, chief electrician; Miss Belleli. Standing left to right: Mr. Osman, cashier; Mr. Halit, chief operator; Mr. Zeki, comptroller.

ITALY IN LEAD END OF FIRST QUARTER!

The first set of contest standings with percentages reveal some sensational surprises, and show that the majority of offices are setting a terrific pace. If they can keep it up, it means a battle royal and a keen, close race. The outstanding surprise is Italy. Battling against heavy odds and severely handicapped by a governmental edict barring English language talkies, in other words, solely dependent for their revenue on silent product, the Italian legionnaires have nevertheless rolled up a tremendous percentage and are sitting on top of the world. We doff our hat in frank amazement and admiration to Mr. Souhami and his magnificent organization. Incidentally, their success emphasizes the quality and revenue possibilities of our silent product.

15 Divisions Over 100% Despite Quota Revisions — Setting Terrific Pace

The other startling surprise is furnished by 14 other divisions, who, despite radically revised quotas, are over 100% by substantial margins. And curiously enough, they are all pretty well bunched together. Only an eyelash separates Japan, Holland and Spain. Hungary, Great Britain and Germany are hard on each other's heels, and the others are not far behind. Because of the rapidly changing conditions in most of the territories, the Contest Committee has decided to adjust quotas every three months. The idea is not to penalize the strong, but to help the weak, so that all may have an equal chance.

Extra! Quotas to Be Adjusted Every Quarter Due to Changing Conditions

IN OUR STUDIOS!



ERNST LUBITSCH
Germany's sponsor (with his inevitable cigar) is caught reading the magazine. It's not a crime—it's a pleasure!



"BUDDY," MARY, GARY
Three well known sponsors good-naturedly discuss the chances of their respective divisions—Holland, Mexico and Latvia.

STANDINGS AS OF APRIL 1, 1930

ITALY (Italy, Turkey, Greece, Bulgaria)	121.46
JAPAN (Japan, China, Korea, Philippine Islands)	120.82
HOLLAND	120.40
SPAIN AND PORTUGAL	120.10
HUNGARY	119.05
GREAT BRITAIN (England, Scotland, Wales, Irish Free State)	118.76
GERMANY	117.07
POLAND	108.68
FRANCE (France, Belgium, Switzerland, Egypt, Northern Africa)	107.85
AUSTRALASIA (Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	107.67
SCANDINAVIA (Sweden, Norway, Denmark)	107.49
CZECHO-SLOVAKIA	107.20
MEXICO	106.11
LATVIA	103.91
CUBA	101.84
GUATEMALA	92.50
CANAL ZONE (Panama, Colombia, Venezuela, Jamaica, Trinidad)	88.37
PORTO RICO	85.95
AUSTRIA	84.53
BRAZIL	81.49
ARGENTINA (Argentina, Uruguay, Paraguay)	72.60
CHILE (*Chile, Peru, Bolivia*)	67.55

EAST AND WEST!



WILLIAM POWELL
Italy's sponsor looks rather serious here, but wait till he sees these standings. Gosh, but he'll be proud!



JEANETTE MACDONALD
Spain and Portugal's charming sponsor is smiling in anticipation of the success of the Matador Division.



CLIVE BROOK
From the smile on the face of Great Britain's sponsor, it would seem he has little doubt who the final winner will be.



THREE IN ONE
Ginger Rogers, Stanley Smith and Director Fred Newmeyer look the magazine over between scenes of "Queen High."



NOT A SPONSOR
But Charles Ruggles, featured player at our New York studio, reads the magazine to find out what all the shootin's for.



JACK OAKIE
That irrepressible grin on the face of Guatemala's sponsor indicates his confidence in his division's final standing.

PARAMOUNT HULDIGT DE FOTOGRAFEN DER BYRD EXPEDITIE

JOSEPH RUCKER en Willard Vanderveer, de filmfotografen van Paramount, die de Zuidpool expeditie van Admiraal Byrd hebben vereeeuwigd, arriveerden in New York op den 8n April, na een verblijf van achttien maanden onder het handjevol Zuidpoolbewoners. Zij schreven het sueces der expeditie geheel toe aan Byrd en beiden verklaarden zich aanstonds bereid Byrd op een eventueele volgende expeditie te vergezellen.

Vanderveer sprak: "Ons werk was om 'het met films te zeggen', want die vertolken de ware geschiedenis der expeditie."

Ter eere van hun thuiskomst en als huldeblijk voor hun prestaties, gaf Paramount het tweetal Rucker en Vanderveer een diner op 15 April. Meer dan 200 genoodigden, waaronder vele authoriteiten en regeeringspersonen alsmede de directie van het Hoofdkantoor zaten aan.

De twee onverschrokken operateurs werden door de verschillende sprekers luid geprezen. Adolph Zukor, S. R. Kent, Emanuel Cohen, en A. M. Botsford als toastmaster, spraken ten behoeve onzer wereld organizatie en verkondigden de trots aller Paramounters op hun bewonderenswaardige prestaties. Burgemeester Walker van New York, George Akerson, secretaris van President Hoover en Schout-by-Nacht Taylor, als vertegenwoordiger der Marine bevonden zich onder de eere gasten, die evenceens uiting gaven aan hun bewondering.

De twintig mijl film, meegebracht door de Heeren Rucker en Vanderveer worden op het oogenblik samengevoegd voor-vertooning door Julian Johnson. De titel is "MET BYRD AAN DE ZUIDPOOL."

PARAMOUNT AAN BROADWAY

'THE Vagabond King' nadert het einde van een speeltijd van drie maanden in het Criterion theater, zonder teekenen van afnemend success. Het is onbekend hoelang de film nog in dat theater zal draaien, doch de speelduur is althans verlengd met eenige weken. Het is nog steeds de hoofdattractie aan Broadway.

Gedurende April had het Paramount Theater een serie ongekende attracties, 'Honey,' de operette, met Nancy Carroll in de vrouwelijke hoofdrol, moest tegen het gebruik in met een week verlengd worden. 'The Benson Murder Case' met William Powell, de bekende detective rol van Philo Vance vertolkend, draaide na 'Honey' en bleek even populair. Daarna 'Young Man of Manhattan' met Claudette Colbert en Charles Ruggles. Deze film trok overvolle zalen van den vroegen morgen tot den laten avond. De laatste film, die in April in het Paramount theater loopt is 'The Light of Western Stars' met Richard Arlen, Mary Brian, Fred Kohler en Harry Green. Het is een van Zane Grey's beste Westersche verhalen en het publiek geniet evenzeer van de filmbewerking als van den roman zelf.

PRODUCTIE NIEUWS

ADOLPH MENJOU is wederom door Paramount geengageerd na zijn terugkeer in de Ver. Staten uit Europa. Hij zal voortaan uitsluitend hoofdrollen spelen in Fransche en Spaansche spreekfilms. De eerste dier films, een Spaansche versie van "Slightly Scarlet" is reeds in productie. Rosita Moreno, de veelzijdige Spaansche danseres, zangeres en actrice vervult de vrouwelijke hoofdrol onder regie van Louis Gasnier. Menjou, zooals men weet, spreekt een half dozijntje talen vlot. En dit, gevoegd bij zijn erkende bekwaamheid en populariteit, maakt zijn optreden in buitenlandsche films wenschelijk.

* * * * *

Marlene Dietrich, de vermaarde Duitsche tooneel — en filmactrice, die een langdurig contract heeft geteekend met Paramount na haar triomf als Emil Jannings' vrouwelijke hoofdrol in diens film 'De Blauwe Engel' in Duitschland vervaardigd onder regie van Josef von Sternberg, is in begin April in Amerika aangekomen. Na kortstondig oponthoud in New York, om het Amerikaansche radio gehoor op eenige zangnummers te onthalen en een lunch te harer eere bij te wonen, vertrok Mej. Dietrich naar Hollywood. Haar eerste Paramount film, onder regie van von Sternberg heet 'Marocco,' bewerkt naar een boek.

DE PERS EN HET PUBLIEK VOL LOF OVER "PARAMOUNT ON PARADE"

"PARAMOUNT on Parade," niet geadverteerd als een Film Revue maar als 'Intieme Kunst' of als een 'Intiem Feest der Sterren' en als zoodanig in omloop gebracht had haar première op 19 April in het Rialto Theater, in New York. Deze première was met recht een dubbele triomf, want ten eerste vierde het Rialto Theater op dien dag zijn vijftienjarig bestaan en ten tweede droeg de film er het hare toe bij om den bijnaam van dat theater (House of Hits—Huis der Schlagers) hoog te houden.

Het succes der film was aanstonds verzekerd. Ge weet thans dat nagenoeg alle sterren en bekende spelers van Paramount aan het slagen van Paramount on Parade hebben meegewerkt. De leiding der productie was toevertrouwd aan Elsie Janis en vele tafereelen zijn in kleuren uitgevoerd door Technicolor. Het oordeel der pers en van het publiek bevestigt de verwachting, dat deze film de grootste kassa film van alle Paramount films zal worden en dat zonder uitzondering van "The Love Parade" en "The Vagabond King."

Het Rialto theater, teneinde den grooten toeloop van het publiek tegemoet te komen, was genoodzaakt zijn deuren om half negen des morgens te openen. Ge hoeft slechts pagina 13 door te lezen om te beseffen wat de pers over de film te vertellen heeft, waaruit de populariteit der film genoegzaam blijkt.

ONZE NIEUWE NAAM

OP aanbeveling van den Raad van Commissarissen en met goedkeuring der aandeelhouders is de naam onzer Maatschappij, met ingang van 24 April, 1930 officieel veranderd van Paramount Famous Lasky Corporation, in Paramount Publix Corporation.

De nieuwe naam geeft de activiteiten van Paramount beter weer en legt er den nadruk op, dat Paramount en Publix een en dezelfde organisatie zijn. Door den naam Publix aan den naam Paramount te verbinden bereikt men het groote voordeel van bekendheid te geven aan het groote aantal theaters onzer maatschappij en de aldus door onze organisatie in het leven geroepen "good-will."

HET CONCOURS

UIT de eerste serie percentages in het concours 1930 hetwelk plaats heeft onder bescherming van onze Ateliers, blijkt dat de diverse kantoren allen vervaarlijke pogingen doen, om vooraan op de lijst te komen. De percentages zijn elders in deze editie gepubliceerd. Als het zoo doorgaat, belooft dit concours te ontaarden in een algemeen gevecht om den voorrang. De deelname en interesse van de zijde der Sterren is onverminderd. Er is thans extra groote vraag naar copieen van Paramount Around the World.



SWEDISH VERSION OF "PARAMOUNT ON PARADE"

The special Swedish version of "Paramount on Parade" was recently completed. Ernst Rolf, popular Scandinavian revue star, pictured with Miss Tutta Berntzen, Swedish singer and dancer, (above center) outside our Hollywood studio and (lower right) in an osculatory merger, acts as master of ceremonies, besides doing several numbers assisted by Miss Berntzen. Hal Skelly and George Bancroft also do a special number.

Large Foreign Delegation to Attend Convention

British Winners of Last Year's International Contest Will Be There—Surprise Award

France, Australia and Mexico to be Represented; Home Office Group in Attendance

THE eyes of legionnaires around the world will soon turn again to Paramount's annual international convention, which, as in former years, will be divided into two sessions. One will be held in Atlantic City, May 16-19, the other in San Francisco, May 23-26.

At the Eastern convention in Atlantic City, the Foreign Legion will be splendidly represented by a delegation composed of Home Office folks as well as visiting legionnaires who have been specially invited to attend. Mr. E. E. Shauer, leader of the Foreign Legion, and J. H. Seidelman, assistant manager of the Foreign Department, will head the Home Office group, which includes George Weltner, John B. Nathan, O. R. Geyer, Albert Deane, Eddie Ugast and Sammy Cohen.



J. E. Kennebeck

The foreign delegates, some of whom have already arrived, are coming from England, France, Mexico and Australia. The Blue Ribbon bunch will be well represented in the persons of their Managing Director, John W. Hicks, Jr., and John E. Kennebeck, Sales Promotion Manager. Mr. Hicks, who is already here, spoke with undisguised pride of his "boys and girls." And it is an open secret that the "Aussies" have a deep admiration not untinged with affection for their inspiring leader. In proof of which they set aside the month of April as a special drive month, dedicating it to him by calling it "Bon Voyage, Mr. Hicks," and rolling up a record amount of business.



C. C. Margon



John W. Hicks, Jr.

Clarence C. Margon, General Manager for Mexico and Central America, is another convention delegate who has already arrived. He, too, painted a glowing picture of what his legionnaires are doing with the great Paramount product they are getting. France is sending Andre Ullmann, managing director of the Paramount Theatre, Paris. A quartet from the Bulldog Division sailed from England May 3.

This latter group includes Isaac Collins, Northern District Manager; D. Gilpin, Leeds Branch Manager; Oswald Cohen, London Branch Banager; and Norman Wilde, Manchester Head Salesman. The privilege of attending the convention was given them as a surprise award for their efforts in the "All For Paramount" Contest last year, which Great Britain won. We say "surprise award," because no prizes were offered. However, our Home Office executives as well as John C. Graham, leader of Great Britain, felt that the Bulldog legionnaires deserved substantial recognition for their magnificent showing.



Oswald Cohen

Montague Goldman, General Manager of Distribution for Great Britain, and Harold E. Walker, Assistant Sales Manager, were prevented from making the trip at this time because of pressure of business. They will come over next September. Two of the local branch managers will accompany them. The rest will receive cash prizes in lieu of the trip. Thus does success in Paramount reap its just reward!



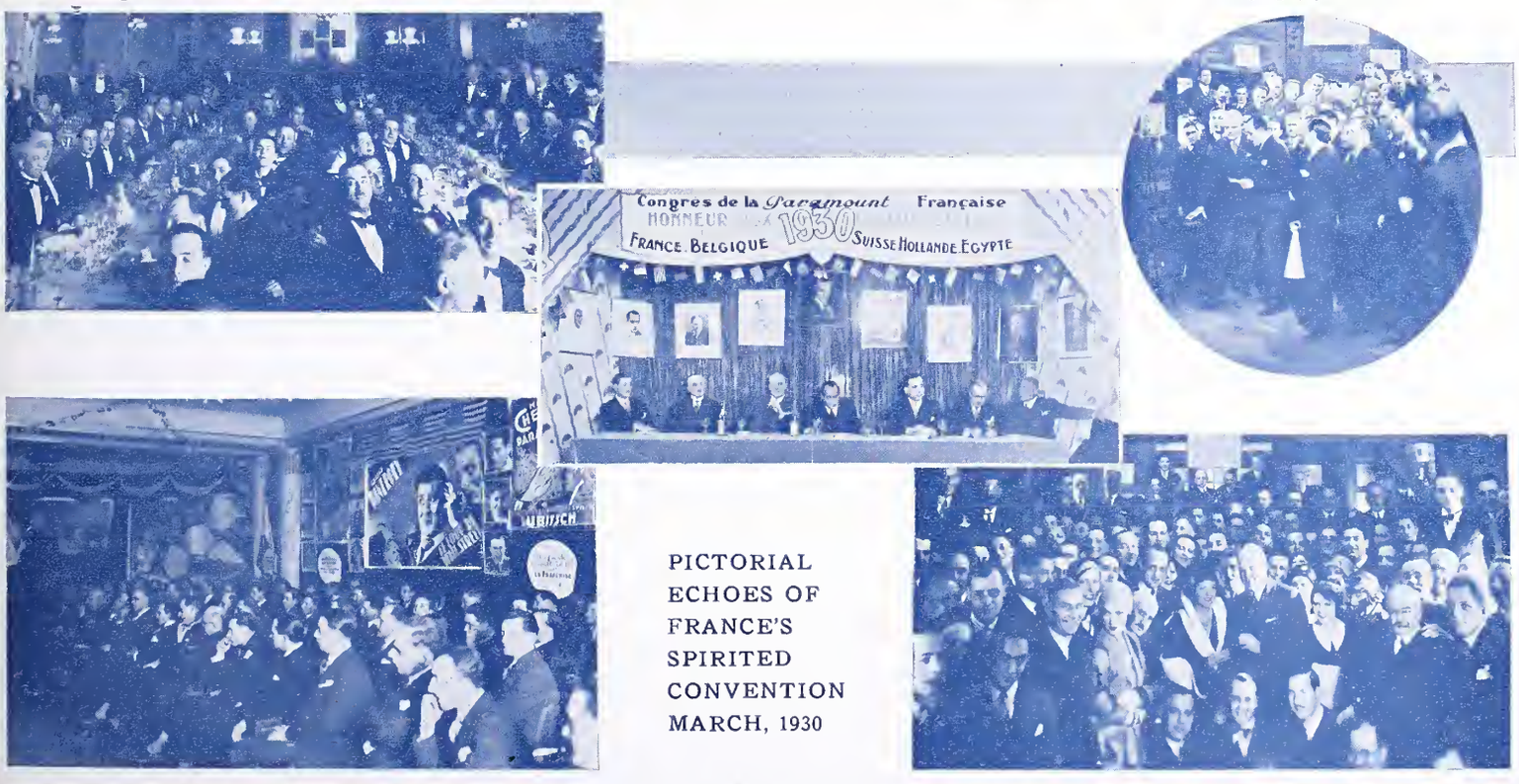
D. Gilpin

A full, complete and detailed account of the convention sessions, as well as interesting sidelights and pictures of the personalities present will be carried in our June issue. While we are not at liberty, in advance of the convention, to reveal any of the plans, policies and lineup of product that our executives have mapped out for the coming season, we may tell you that they overshadow anything that has ever been done before, either by Paramount or any other company. Especially ambitious are the plans for the production of Paramount foreign language talkies both in the United States and in Europe.



Isaac Collins

Just as we are about to go to press, we are advised that Mr. J. H. Seidelman will be unable to attend the convention. An urgent cable from Mr. Adolph Zukor, who is in Europe at the present time, calls him to Paris. He leaves May 9. Bon voyage, J. H. S.!



PICTORIAL ECHOES OF FRANCE'S SPIRITED CONVENTION MARCH, 1930

The above "silent" pictures tell the whole story! Center, l. to r.: A. Ullmann, mgr. Le Paramount; J. Fouque, general secretary; R. T. Kane, production head; A. Osso, leader of France; H. Klarsfeld, sales mgr.; J. Farand, mgr. provincial theatres; R. Rosenthal, mgr. in Switzerland.

LES NEW YORKAIS CRITIQUES ET LE PUBLIQUE LOUENT "PARAMOUNT ON PARADE" AU RIALTO

ANNONCÉ et exploité, non comme une revue, mais comme "une follie cinématographique" et "une partie intime des étoiles," "Paramount on Parade" a fait ses débuts mondiaux le 19 Avril au Théatre Rialto à New York. Ce fut l'occasion d'un double triomphe, car c'était le quinzième anniversaire du Théatre Rialto, et le succès instantané de "Paramount on Parade" n'a servi qu'à rappeler avec emphase le surnam approprié, la "maison des succès," sous lequel le Rialto est connu de loin et de près.

Maintenant déjà, vous savez que "Paramount on Parade" enrôle les services de pratiquement chaque grande étoile et acteur principal sous contrat avec Paramount. Ce film a été exécuté sous la supervision d'Elsie Janis, et de nombreuses scènes sont en Technicolor. Le jugement des critiques locaux et l'enthousiasme du public newyorkais réalise les prédictions que ce serait le plus grand succès d'argent de tous les films Paramount, et ceci sans excepter "The Love Parade" et "The Vagabond King."

Le Rialto a été obligé d'ouvrir ses portes dès 8.30 heures du matin pour accomoder d'énormes foules. Vous n'avez qu'à tourner à la page 13 et lire les généreuses louanges de la critique pour comprendre pourquoi tout New York se presse pour voir "Paramount on Parade."

NOTRE NOUVEAU NOM

Sur la recommandation du Conseil d'Administration et avec l'approbation des actionnaires, le nom de notre compagnie a été officiellement changé de Paramount Famous Lasky Corporation pour celui de Paramount Publix Corporation. Le changement devint effectif le 24 Avril.

Le nouveau nom est plus descriptif de toutes les phases de l'activité de la compagnie et fera voir au public que Paramount et Publix ne font qu'un. En incorporant le nom Publix dans celui de l'organisation, on prend meilleur avantage de l'actif théatral de la compagnie et du bon renom que l'organisation Publix s'est acquis dans tout le pays; et l'on prévoit que ceci unira dans un effort plus étroit toutes nos forces de production, de distribution et d'exhibition.

PARAMOUNT SUR BROADWAY

"The Vagabond King" approche la fin de son troisième mois d'engagement au Criterion, sans que son attraction diminue. Combien de temps en plus ce film sera montré là est problématique, mais il est probable qu'il continuera à être donné pendant encore plusieurs semaines. C'est toujours la principale attraction de Broadway, bien qu'elle doive partager les honneurs avec "Paramount on Parade."

Le Théatre Paramount a eu un succès extraordinaire d'attraction pendant le mois d'Avril. "Honey," histoire d'amour musicale, ayant comme étoile Nancy Carroll, a été retenue pour une deuxième semaine ce qui est inusité. "The Benson Murder Case" avec William Powell dans son fameux rôle de détective de "Philo Vance," a suivi "Honey" et a été énormément populaire. Alors est venu "A Young Man of Manhattan," avec une troupe comprenant Claudette Colbert et Charles Ruggles, et a rempli la salle du matin jusqu'au soir. Cette histoire, qui se rapporte aux journalistes, hommes et femmes, et à des événements sportifs, est une des plus absorbantes jamais écrites. Le livre dont elle est tirée est un succès de librairie, et le film, dirigé par Monta Bell, a capté toute l'ardeur, tout l'intérêt et tout l'humour du roman. Le dernier film du mois a été un film exhilarant de la vie au grand air, "The Light of Western Stars," avec Richard A[illegible] Mary Brian, Fred Kohler et Harry Green. C'est un succès à coup sur et les spectateurs Paramount en ont redemandé.

LE CONCOURS 1930

La première série des résultats, avec pourcentages, du concours 1930 sous les auspices du studio, qui est publiée sur une autre page, montre que la majorité des bureaux s'y mettent avec un terrible acharnement. S'il peuvent maintenir celui-ci, ce sera une bataille royale, et une concurrence serrée. L'intérêt que témoignent les parrains du studio est aussi grand que jamais, et nous avons été obligés d'envoyer un nombre supplémentaire d'exemplaires de "Paramount Around the World" aux studios tant d'Hollywood que de New York.

PARAMOUNT CELEBRE LE RETOUR DES OPERATEURS DE L'EXPEDITION BYRD



LE PARAMOUNT WELCOMES SAM KATZ TO PARIS

WHEN Sam Katz, head of Paramount-Publix Theatres arrived in Paris some weeks ago, he naturally visited the Paramount Theatre, and stopped in to say "hello" to Andre Ullmann, managing director.

As he stepped out of the elevator, Mr. Katz was pleasantly surprised to see hanging on the door of the anteroom to Mr. Ullmann's office a large-sized painting, reproduced above, cordially welcoming him to Paris. The painting was attractively lit up by a hidden spot.

NOUVELLES DE LA PRODUCTION

Adolphe Menjou a été ré-engagé par Paramount à la suite de son retour d'Europe aux Etats-Unis. Il paraitra dans son rôle d'étoile exclusivement dans des films parlants fraçais et espagnols. Le premier, déjà en voie d'execution, est une version espagnole de "Slightly Scarlet" (Un peu ecarlat). Clive Brook et Evelyn Brent paraissent dans la version Anglaise. Rosita Moreno, la versatile danceuse, chanteuse et actrice, lui fera pendant, sous la direction de Louis Gasnier. Menjou, comme on le sait, parle avec facilité une demi-douzaine de langues étrangères. Ceci, outre son habileté et sa popularité bien connues, font de lui un élément important dans les films parlants de langue étrangère.

JOSEPH RUCKER et William Vanderveer, opérateurs de l'Erpédition Antartiquue de l'explorateur Byrd, sont arrivés à New York le 8 Avril, après avoir passé huit mois avec le groupe des explorateurs. Ils ont attribué le succès de l'entreprise entièrement au Contre-Amiral Byrd, et tous deux sont prêts à signer sans délai un engagement pour la prochaine expédition que Byrd pourrait entreprendre.

"Notre objet," dit Vanderveer, "était de 'raconter l'expédition en images' et celles-ci seront le vrai récit de l'entreprise."

A l'occasion de leur arrivee et en hommage pour leurs accomplissements, Paramount a offert à Rucker et Vanderveer un diner d'estime le 15 Avril. Plus de 200 invités de marque y compris les représentants de la ville et du gouvernement national et les directeurs du Bureau Principal étaient présents.

Les deux intrépides opérateurs entendirent leurs exploits célébrés en termes louangeurs par les divers orateurs. Adolph Zukor, Emanuel Cohen et A. M. Botsford, maitre de cérémonies, parlèrent au nom de notre organisation mondiale, et leur dirent combien tous les Paramontais étaient fiers de la tâche qu'ils avaient accomplie. M. le Maire Walker, de la ville de New York, George Ackerson, secrétaire du Président Hoover, et le Contre-Amiral Taylor, représentant le département de la Marine, entre autres louèrent les hôtes d'honneurs.

* * *

Marlene Dietrich, l'actrice distinguée de théatre et de cinéma allemande, qui a signé un long engagement avec Paramount à la suite de son triomphe comme partenaire d'Emil Jannings dans "The Blue Angel," dirigé par Josef von Sternberg en Allemagne, est arrivée à New York au début d'Avril. Après un court séjour ici, pendant lequel elle a été hôte d'honneur à un dejeuner et parla et chanta pour un circuit de radio couvrant tout le pays, Melle Dietrich est partie pour Hollywood. Son premier film Paramount qui sera dirigé par von Sternberg, est intitulé "Maroc," et est basé sur un livre qu'elle-même a recommandé.



"PARAMOUNT ON PARADE"—From *N. Y. Herald Tribune.* Left to right: William Powell, Eugene Pallette, Zelma O'Neal, George Bancroft, Helen Kane, Clive Brook, Warner Oland, Harry Green, Evelyn Brent, Leon Errol, Clara Bow, "Buddy" Rogers, Mitzi Green, Maurice Chevalier.

VITAL LINKS IN PARAMOUNT'S WORLD-WIDE CHAIN



Our French Theatre Organization *

IF ever the complete history of our foreign theatre circuits is written, a special and illustrious volume will have to be set aside to do justice to the striking achievements of our French theatre organization. These "chevaliérs of showmanship" have exerted an influence extending far beyond their own borders. In fact, their merchandising accomplishments have often served as a spur to their Paramount brethren across "the big pond." Although ever alert to adapt to their own needs the best exploitation ideas regardless of origin, they have, on the other hand, repeatedly initiated ingenious stunts that have been widely copied and profitably used. They operate their theatres along the most modern and efficient lines, yet with a friendliness and savoir-faire that is typically French. They are forever establishing box office records, only to eclipse them when the next big Paramount picture comes along. Their "flagship," the Paramount Theatre in Paris, is the envy and despair of rival theatre owners. By their indefatigable and magnificent efforts they have added enormously to the prestige of our company and carved out for themselves a permanent niche in the Paramount Hall of Fame.

WHO'S WHO!

Top Center:

JEAN FARAUD.....*Director Provincial Theatres*

Bottom Center:

ANDRE ULLMANN..*Director Paramount Theatre, Paris*

Left Top to Bottom:

MR. PIEDER,
Division Mgr. Provincial Theatres

J. BUISSON...*Mgr. Odeon, Marseilles*

G. A. BUCAMP,
Mgr. Paramount, Toulouse

HENRI CABANNE,
Mgr. Paris Palace, Nice

MR. MONNEREAU,
Mgr. Francais, Bordeaux

ROBERT BORIS.....*Mgr. Opera, Reims*

Right Top to Bottom:

RENE LEBRETON,
Assistant Mgr. Paramount, Paris

E. BECHET.....*Chief of Projection*

ANDRE AGRAMON,
Mgr. Coliseum, Brussels

MR. MULLER,
Mgr. Broglie, Strasbourg

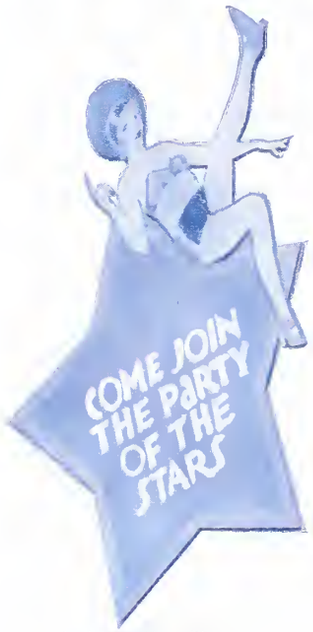
MR. PATIN.....*Mgr. Familia, Lille*

MR. AUBERT.....*Mgr. Tivoli, Lyons*

**This is the second of a series devoted to our foreign theatre circuits.*

The third will feature our South American theatre organizations.

"PARAMOUNT ON PARADE" STUNS BROADWAY!



A Decorative Figure—

Smashes All Records at Rialto, New York, in World Premiere Long Run Engagement—Looms Up as 1930's Biggest Box Office Hit; Theatre Forced to Open at 8:30 in the Morning

ADVERTISED and exploited, not as a revue, but as a "film frolic" and "an intimate party of the stars," "Paramount on Parade" made its world debut on April 19 at the Rialto Theatre, New York.

The occasion was a double triumph, for it was the fifteenth birthday of the Rialto Theatre, and the instantaneous success of "Paramount on Parade" only served to emphasize the appropriateness of the nickname, "House of Hits," by which the Rialto is known far and wide.

By this time, you all know that "Paramount on Parade" enlists the services of practically every major star and featured player under contract to Paramount. It was supervised by Elsie Janis, and many of the scenes are in Technicolor.

The judgment of the local critics and the enthusiasm of the New York public bears out the advance predictions that it will be the biggest money maker of all, and that doesn't except "The Love Parade" and "The Vagabond King."

The Rialto has been forced to open its doors at 8:30 in the morning to accommodate the tremendous crowds. You need only turn to page 13 and read the lavish praise of the critics to understand why all New York is flocking to see "Paramount on Parade."

As pointed out on various other pages in this issue, there is now in preparation special foreign versions of this picture. If anything, these foreign versions, will be even stronger box office attractions, for, in addition to many of the numbers from the English edition, they will contain sketches, songs, dances, etc. in the language of the country in which they will be distributed.

One point we wish to emphasize at this time, and that is, the manner in which the picture is to be advertised. In view of other pictures of a similar nature, which have preceded it, it was considered advisable to establish in the public mind the idea that "Paramount on Parade" was different, unique, and not just another revue. Hence, it was publicized as a "film frolic," "a movie stars' party," etc.



—On the Rialto Front

In this connection, we call your attention to the marvelous press book issued by the Home Office advertising department on this picture, a copy of which you will receive shortly. It is chock-full of the most dynamic kind of advertising, publicity and exploitation ideas, easily adaptable to foreign needs.

Because of the nature of the production, "Paramount on Parade" stands out not only as a tremendous entertainment but as a gigantic advertisement and ballyhoo for the Paramount stars and featured players, the majority of whom are under long-term contract to the company. This will serve as a powerful stimulus in helping you to sell other pictures on the year's program in which they appear. There isn't a doubt in the world but that the popularity of our players will be enormously increased as a result of their work in "Paramount on Parade," which is certain to have the widest possible distribution.

VARIETY

VARIETY, internationally famous as "the bible of the show business," is noted for its outspoken frankness and independence. It doesn't hesitate to call a spade a spade. So its carefully considered opinion of "Paramount on Parade" may be accepted as a pretty shrewd analysis of the picture's box office potentialities. The gist of its laudatory review, printed in its issue of April 23, is summed up in the following paragraph:

"'Paramount on Parade' is in a class by itself. A prize for all houses and certain for indefinite runs in key centers. Rialto Theatre audiences applauded every number."



Close-up view of the Rialto Theatre front underneath the marquee. Note heads of stars above doors.


SOMETHING
NEW
UNDER
THE SUN!
NOT A REVUE—though it has over 50 real STARS!
NOT A MUSICAL COMEDY — though it has 6 big hit songs and comedy galore!
NOT A DRAMA — though it is rich in heart throbs and thrills!
NOT AN "EPIC"—though it marks a new milestone in the talkies!
BUT...

REAL STARS PLAYING REAL ROLES



RICHARD ARLEN



GEORGE BANCROFT



CLARA BOW



EVELYN BRENT



CLIVE BROOK



NANCY CARROLL



RUTH CHATTERTON



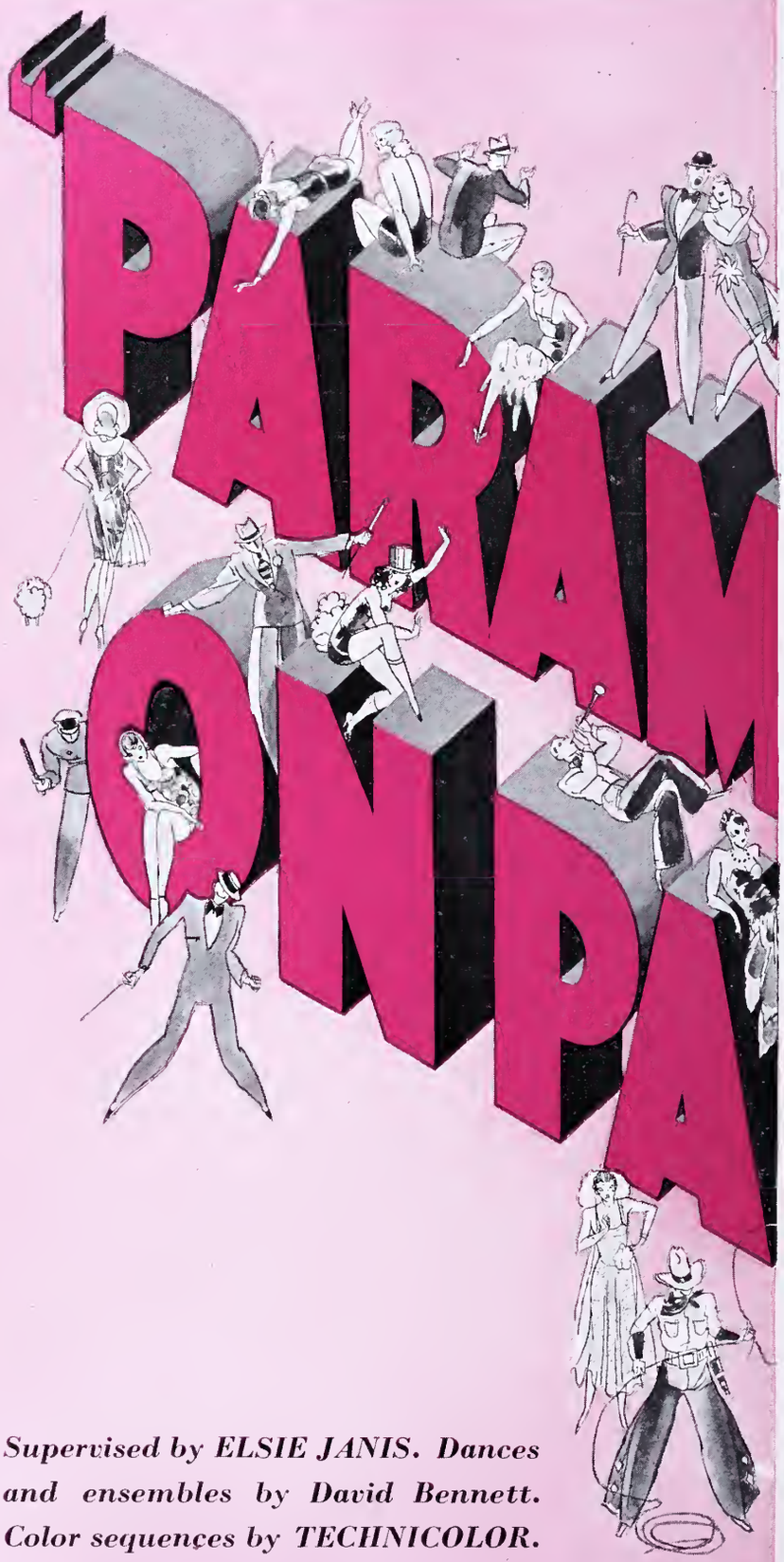
MAURICE CHEVALIER



GARY COOPER



LEON ERROL

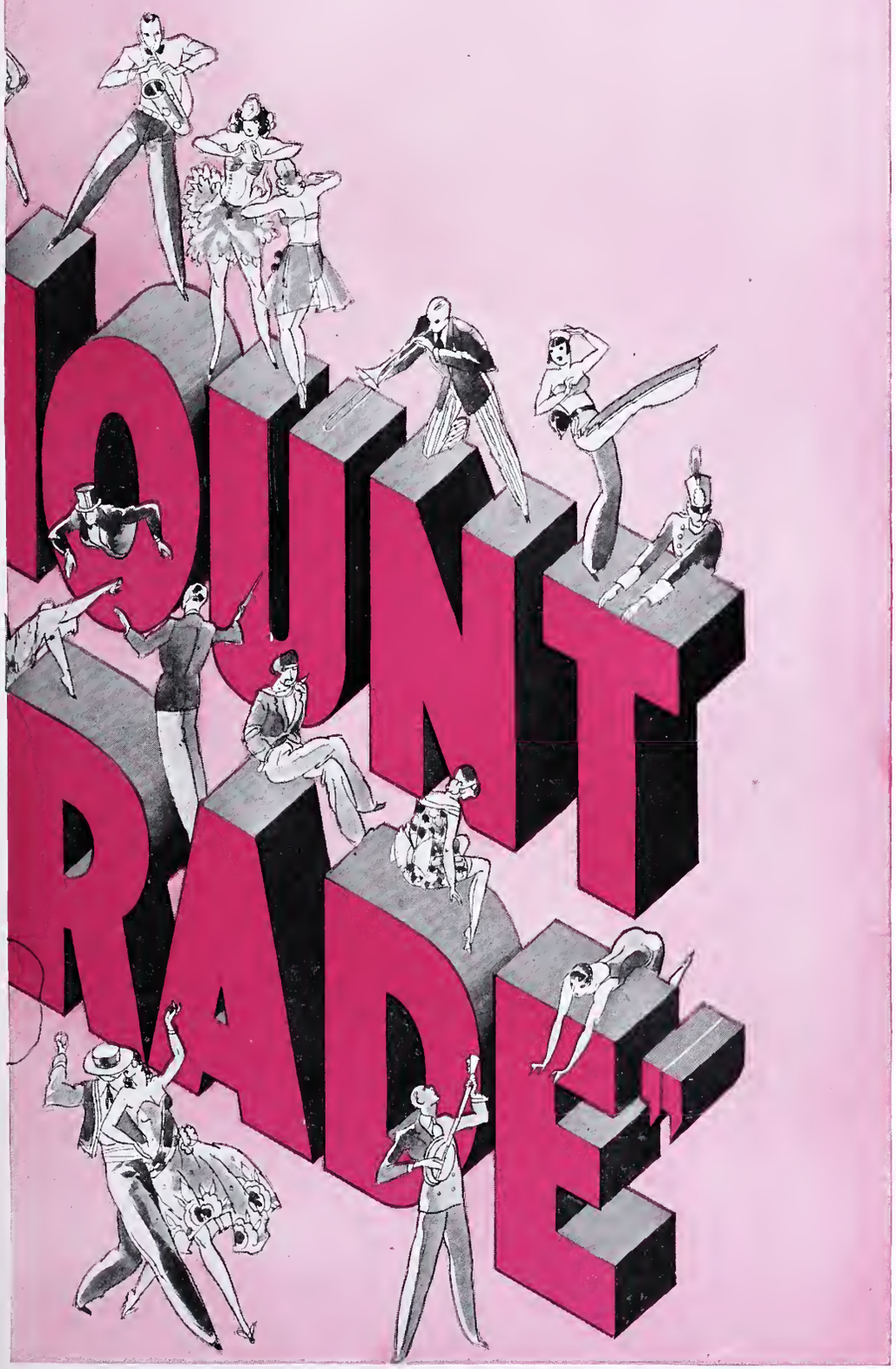


Supervised by ELSIE JANIS. Dances and ensembles by David Bennett. Color sequences by TECHNICOLOR.

FILMDOM'S FAVORITES GIVE

IN A DAZZLING DIFFERENT HIT!

Drama...Comedy...Songs...Dances ...Sparkling as diamonds...Intimate as marriage . . . Good as gold!



A PARTY ON YOUR SCREEN!



SKEETS GALLAGHER



HARRY GREEN



HELEN KANE



DENNIS KING



ABE LYMAN ***and Band***



JACK OAKIE



ZELMA O'NEAL



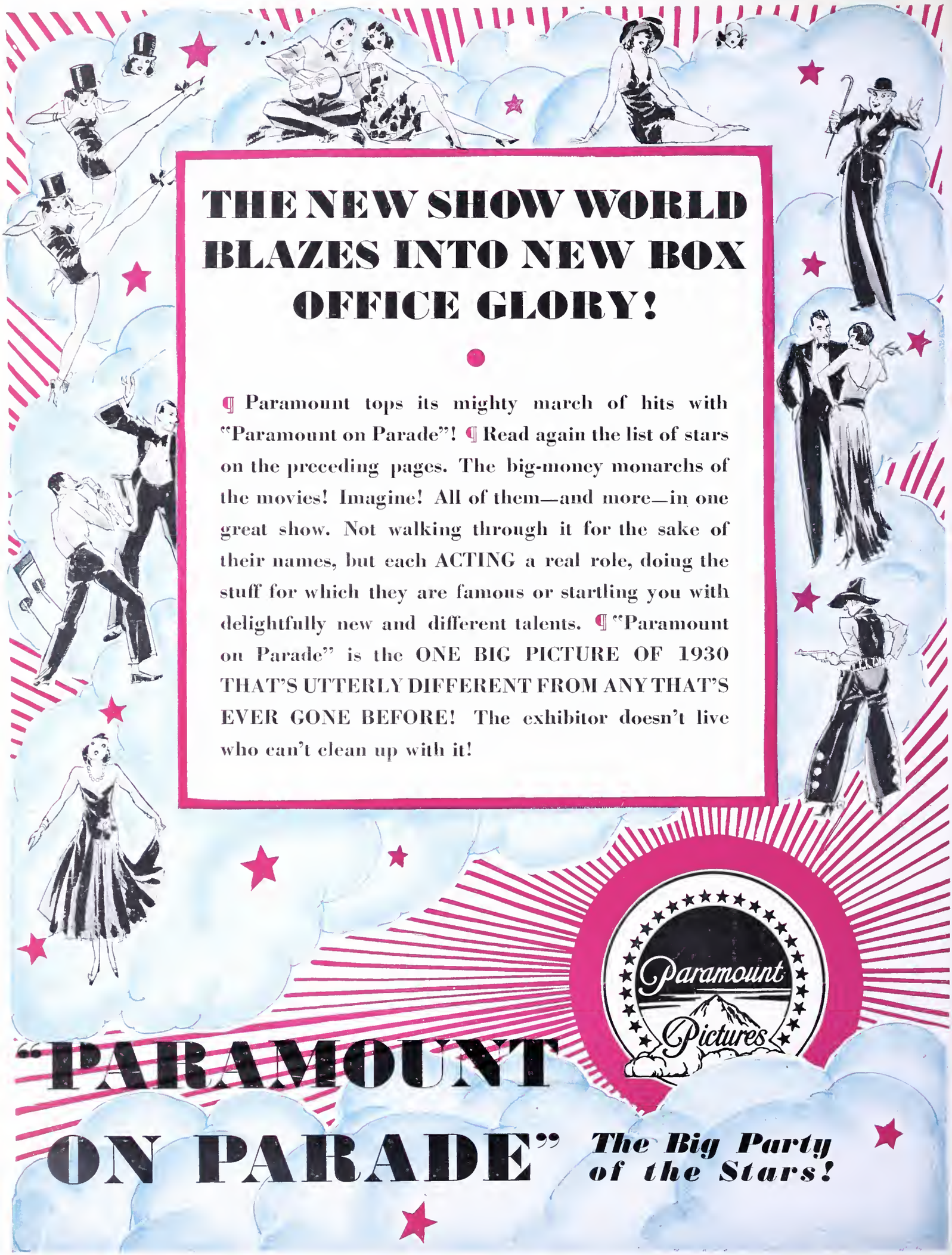
WILLIAM POWELL



CHARLES "BUDDY" ROGERS

30 MORE

All acting star parts



THE NEW SHOW WORLD BLAZES INTO NEW BOX OFFICE GLORY!

¶ Paramount tops its mighty march of hits with "Paramount on Parade"! ¶ Read again the list of stars on the preceding pages. The big-money monarchs of the movies! Imagine! All of them—and more—in one great show. Not walking through it for the sake of their names, but each ACTING a real role, doing the stuff for which they are famous or startling you with delightfully new and different talents. ¶ "Paramount on Parade" is the ONE BIG PICTURE OF 1930 THAT'S UTTERLY DIFFERENT FROM ANY THAT'S EVER GONE BEFORE! The exhibitor doesn't live who can't clean up with it!

Paramount Pictures

"PARAMOUNT ON PARADE"

The Big Party of the Stars!



ELSIE JANIS
Whose deft supervision of "Paramount on Parade" stamps her as a production showman!

Read Between the Lines!

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What the Critics Had to Say

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"Paramount on Parade"

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"Paramount on Parade" novel, intimate, clever — great show

DAILY MIRROR

Great entertainment delivered by a list of stars which includes about everyone a movie fan could mention. Maurice Chevalier and Little Mitzi Green divide first honors. George Bancroft's slapstick sketch stops the show.

Colorful, happy, hilariously funny two hours'worth

DAILY NEWS

You won't want to miss this "Paramount on Parade." Your favorites are out in full regalia! All the boys and girls on the Paramount lot show how good they are at singing, dancing and punning. Chevalier tops the show.

Bright, imaginative, enjoyable, aptly described as "film frolic"

The New York Times.

This jovial satire is beautifully staged, and virtually all the sketches are endowed with wit, surprises, competent acting and tuneful melodies. It is to be hoped that the Paramount stars will have further frolics.

Impressive array of talent in the best of the revues

New York Evening Post

It has remained for Paramount to pull off the first of the intelligent movie revues, and to show while turning the trick that smartness, sophistication and alert showmanship are not incompatible with the revue form.

Bargain extravaganza, piquant, satirical, pictorially exquisite

The World

"Paramount on Parade" is a big show, and it is also a good show, and I recommend that you go to the Rialto and enjoy a couple of hours of it. I had a swell time. The whole revue moves with a surprising ease and grace.

Smartly produced, cleverly devised — engaging production

NEW YORK JOURNAL

Revue at Rialto makes a big hit. There's grand entertainment in "Paramount on Parade." Elsie Janis, who supervised, did an excellent job, for the songs are tuneful, the dance routines are snappy and the material is bright.

Continuous riot of song, dance, laughter — sets new standard

The New York Telegram

With that engaging comic, Jack Oakie, and the inimitable Maurice Chevalier carrying the brunt of the burden, "Paramount on Parade" strikes a new high level in screen revues. Original, varied, tuneful, it relies for its effectiveness upon the genuine humor and intimacy of its skits.

"PARAMOUNT EM GRANDE GALA" E' BEM RECEBIDA PELA CRITICA

ANNUNCIADO como "uma serata com as estrellas" e não como um filme-revista, estreiou-se na noite de 19 de Abril, no theatro Rialto, em Nova York, o filme "Paramount em Grande Gala." Essa estreia teve dupla significação: veiu mostrar uma producção variada e rica de motivos comicos e lindas surpresas, como tambem commemorou o decimo-quinto anniversario daquella frequentado cinema da Broadway.

Como já anteriormente fizemos saber, "Paramount em Grande Gala" é uma producção que se compõe do que a Companhia tem de melhor no seu elenco de artistas, primando ainda pela alta perfeição technica que sempre foi o padrão dos filmes Paramount. Esta producção tem muitas sequencias a côres, tendo sido artisticamente dirigida por Elsie Janis.

A critica neoyorkina recebeu o filme com accentuados elogios, considerando-o um dos mais attrahentes de todo o programma Paramount deste anno, isso sem excluir "Alvorada de Amor" e "O Rei Vagabundo." O Rialto tem aberto suas portas ás 8:30 da manhã para receber a grande estirada de publico que tão cêdo já se fórma á frente do cinema. Publicamos na pagina 13 alguns dos commentarios da imprensa sobre este bello trabalho da Paramount.

A PARAMOUNT MUDOU DE NOME

SEGUNDO recommendação do Corpo Directivo da Companhia e com a approvação de todos os seus accionistas, o nome da nossa firma deixou a 24 de Abril de ser Paramount Famous Lasky Corporation para denominar-se Paramount Publix Corporation.

Esta nova denominação descreve mais precisamente todas as phases de actividade da companhia, fazendo patente que a Paramount e a Publix formam de agora por deante uma só razão social. Incluindo o nome da Publix no seu proprio nome, chama a Companhia a attenção dos seus patronos para a linha de theatros de propriedade e administração dessa associada da Paramount e assim firma a sua funcção de productora, distribuidora e exhibidora dos melhores filmes.



Mary Brian and Manuel Andrada, captain of the Argentine polo team. The whole team appeared in Jack Oakie's latest comedy, "The Social Lion."



SIGN OF A GREAT SHOW!

This is part of the electrical display on the marquee of the Rialto, New York, where Paramount's latest record-wrecker is on display.

ECOS DA PRODUCÇÃO

ADOLPHE MENJOU foi re-contractado pela Paramount, ao regressar da Europa, para a nossa producção estrangeira. Menjou fará parte dos filmes em francez e hespanhol, como já agora se confirma com a inclusão do apreciado actor na versão hespanhola de "Slightly Scarlet," o segundo filme de metragem que a Paramount faz naquella lingua. Em seu original inglez, esse filme foi interpretado por Clive Brook e Evelyn Brent. Rosita Moreno, dançarina, cantora e actriz hespanhola de grande talento apparecerá como leading-lady de Menjou nessa producção. Adolphe Menjou, como é sabido, fala diversas linguas á perfeição e tem assim um invejavel posição nos filmes falados.

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A versão estrangeira do filme-revista "Paramount em Grande Gala" está sendo adaptada ao gosto de varias nacionalidades pela addição de partes faladas e cantadas nos respectivos idiomas de cada paiz.

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Marlene Dietrich, distincta actriz allemã, que acaba de fechar um longo contracto para apparecer nos filmes Paramount, foi a leading-lady de Emil Jannings em "O Anjo Azul," producção dirigida por Joseph von Sternberg, na Allemanha. Fraulein Dietrich chegou a Nova York em Abril ultimo e teve occasião de, pela radio-diffusora WABC, que pertence á Paramount, cantar um lindo programma durante o **luncheon** que lhe foi offerecido. Von Sternberg, que foi o seu descobridor, dirigirá o primeiro filme da apreciada dama do écran e "Marrocos" será o seu titulo.

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Provada a grande acceitação que teve o filme "The Cocoanuts" (Hotel da Fuzarca), a Paramount acaba de contractar os quatro irmãos Marx, que farão para a companhia mais uma producção do seu genero.

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Jack Oakie, tão popular no genero comico, acaba de ser elevado á categoria de astro. Tendo começado naquelle filme de Clara Bow, "Marinheiros em Terra," eil-o que agora passa para a linha de artistas de representação.

O NOSSO CONCURSO

AS primeiras entradas de renda para o concurso internacional deste anno, que merece, como já sabemos, o patrocinio das estrellas e astros da Paramount, revelam já um tremendo enthusiasmo pela nova ideia, que, naturalmente, irá fazer deste um dos mais animados torneios que já se viram. Volte o leitor á pagina onde fazemos a tabulação das entradas e veja a differença palpavel que já se nota deste para o numero passado, tudo motivado pelo grande interesse que reina nos territorios estrangeiros. Mas não é menor o enthusiasmo dos artistas, no Studio, os quaes nos solicitaram maior numero de exemplares do nosso mensario, para melhor se informarem ácerca da marcha do concurso.

A PARAMOUNT NA BROADWAY

Nesta data, "O Rei Vagabundo" está a completar o seu terceiro mez de exhibição na téla do "Criterion e attrahindo ainda uma animadora frequencia de apreciadores do bom cinema. "O Rei Vagabundo" é a mais portentosa producção cinematographica que a Broadway este anno já acolheu e estamos certos de que ella ainda permanecerá na téla do mesmo cinema por talvez alguns mezes.

Tres filmes passaram no mez passado pela téla do theatro Paramount. Em geral este lindo theatro exhibe apenas um filme por semana, mas em vista da enorme popularidade que gozou alli o filme "Honey," com Nancy Carroll como protagonista, resolveu a direcção daquelle theatro deixal-o ficar no cartaz por mais uma semana. O mesmo se deu ha algum tempo com o filme "Queridinha," tambem de Nancy, que lá permaneceu durante duas semanas.

Coube a William Powell, com o seu "The Benson Murder Case," tomar o logar de "Honey" no programma do Theatro Paramount. "A Young Man of Manhattan" com Charles Ruggles, e "Estrellas do Occidente," com Richard Arlen e Mary Brian, foram outros numeros do mez.

A CHEGADA DOS NOSSOS REPRESENTES JUNTOS Á EXPEDIÇÃO BYRD

JOSEPH RUCKER e William Vanderveer, cameramen da Paramount juntos á Expedição Byrd, chegaram a Nova York no dia 8 de Abril ultimo. Os dois emissarios da Companhia levaram dezoito mezes na viagem de ida e volta ao Polo Sul. Elles attribuem o successo da expedição á intrepidez e preparo do almirante Byrd e dizem estar promptos para a proxima viagem de exploração que o douto militar venha porventura a realizar.

—A nossa missão foi a de fazer o historico da expedição pelo filme, disse Vanderveer, e o filme ahi está —para contar a historia...

Em honra aos dois intrepidos cinematographistas offereceu a Paramount um lauto banquete em a noite de 15 de Abril, ao qual compareceram mais de duzentos convidados, incluindo membros da imprensa e altas personalidades da administração estadoal e federal, assim como varios funccionarios de categoria da Paramount.

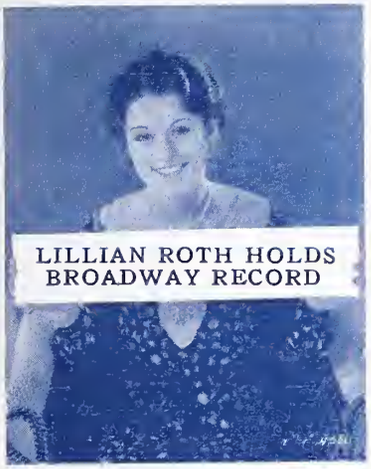
Os nossos representantes juntos á Expedição Byrd foram homenageados em termos do mais sincero agradecimento pelas varias pessoas que fizeram uso da palavra. Os Srs. Adolph Zukor, S. R. Kent, Emanuel Cohen e A. M. Botsford, sendo este ultimo o **toastmaster**, falaram em nome da nossa organização, dizendo do magnifico serviço que os dois enviados da Paramount vêm de prestar á cinematographia, serviço esse que tambem interessa, pelos fins scientificos da Expedição, ás camadas cultas do mundo.

O Sr. James Walker, prefeito municipal de Nova York, George Akerson, secretario do presidente Hoover, o contra-almirante Taylor, representando o Departamento da Marinha, e outros personagens de destaque usaram tambem da palavra, louvando o serviço que a Paramount prestou junto á expedição.

Os cinematographistas referidos tomaram cerca de vinte milhas de filme, para pôrmos a sua metragem em sentido linear, material esse que está sendo editado, como se diz em linguagem technica, por Julian Johnson, e muito breve será apresentado em todos os recantos do paiz sob o nome de COM BYRD NO POLO SUL.



Jack Oakie, Paramount's newest star, illustrates what the well-dressed man preferred in millinery a few hundred years ago—a hat pointed three ways.



LILLIAN ROTH HOLDS BROADWAY RECORD

LILLIAN ROTH, the charming featured player of "The Love Parade," "The Vagabond King" and "Honey," is the holder of a unique non-stop record on Broadway. Since the evening of November, 19, 1929, when "The Love Parade" opened at the Criterion, Miss Roth has appeared on one or another—and in some weeks on two—of Broadway's screens without interruption.

Right now, for example, she is thrilling Rivoli patrons with her dramatic acting in "The Vagabond King," and simultaneously delighting Rialto visitors with her singing and dancing in "Paramount on Parade."

In her six solid months of screen appearances on the Gay White Way—the end is not yet in sight—Miss Roth has established herself as a definite box office drawing card with Broadway audiences.

Her growing popularity, not only in New York but throughout the country, has brought her a new long-term contract with Paramount. As announced on another page, her next role will be the feminine lead in "Animal Crackers."

"BENSON MURDER" BEST OF THE SERIES

AS good as "The Canary Murder Case" and "The Greene Murder Case" were, "The Benson Murder Case" simply goes them one better. This was definitely ascertained when this latest of the S. S. Van Dine mystery tales, featuring the famous amateur detective, Philo Vance, played at the Paramount Theatre early in April.

"The Benson Murder Case" creates more word-of-mouth advertising than the other two because it is cleverer and more puzzling. The murder, mind you, is committed almost under Philo Vance's very nose, and the man who did it is talking to the detective at the time the murder seemingly happens!



As usual, suspicion points to half a dozen suspects, all of whom had an excellent reason for killing Benson, the murdered man, who was a Wall Street broker. The story's stock market background offers a timely angle, since Wall Street is very much in the newspaper headlines right now.

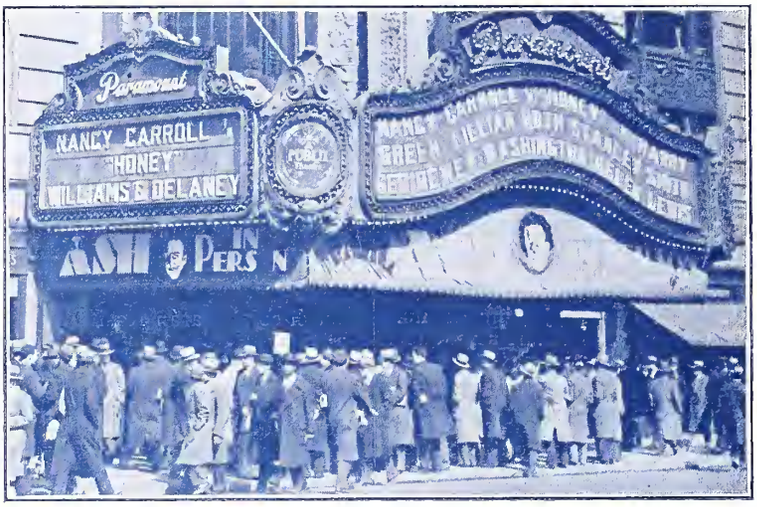
The same noted trio of actors, who performed in the previous Van Dine films, do their stuff in this one as well. William Powell makes a suave Philo Vance; Eugene Pallette supplies some excellent comedy as the dumb Sergeant Heath; and E. H. Calvert is again the efficient District Attorney. In addition the cast includes Paul Lukas, William Boyd (the stage, not the movie star) and Natalie Moorhead.



NOW REIGNING AT THE RIVOLI!

A CAT may look at a king, and New York picture fans may now see "The Vagabond King" at popular prices. After ten weeks at the Criterion to a $2 top, Paramount's Technicolor masterpiece moved over to the Rivoli to continue its Broadway run prior to its general metropolitan release.

The record-breaking success of "The Vagabond King" in New York and other key centers throughout the United States is already finding an echo in foreign countries. On another page, we reproduce a cable, advising of the picture's sensational debut in Sydney, Australia.



"HONEY" HELD OVER AT THE PARAMOUNT!

YOU may add "Honey" to that exclusive list of pictures held over at the Paramount Theatre for a second week. The explanation lies in the above photo, which, incidentally, was taken the second week, and shows the mobs battling to get inside.

"Honey" is as sweet a little hit as has been turned out since sound turned this business of ours topsy-turvy. The music alone is guaranteed to make it a box office natural. Wherever you go, you hear the song hits from this picture.

Reinforcing the music is some of the finest brand of comedy ever perpetrated on the screen. Imagine such funsters as Skeets Gallagher, Harry Green, Lillian Roth, Little Mitzi, ZaSu Pitts and Jobyna Howland all in one picture. The results are bound to be hilarious! By the way, Little Mitzi registered such a definite hit, that the line she pulls in the film, "I know a secret," has become something of a fad in current Broadway slang. Everybody's saying it!

Last, but by no means least, the picture boasts the presence and talent of Nancy Carroll, with Stanley Smith, who played opposite her in "Sweetie," helping to supply the romantic interest.



IN "Young Man of Manhattan," Paramount, with the directorial assistance of Monta Bell, has faithfully transferred to the screen all the glamor and excitement and humor of the year's best-selling novel.

"Young Man of Manhattan" is a swift moving story in which the life and romance of a sports writer on a newspaper is vividly and colorfully portrayed. The sporting angle offered a splendid opportunity to introduce all the hustle-and-bustle, the breathless excitement and intense interest associated with a championship prize fight, a spectacular football game and a thrilling baseball game.

However, all these "spectacles" are subordinated to the main thread of the tale which shows in sympathetic and absorbing fashion what happens to the happy-go-lucky sports writer when he marries a newspaper woman, who makes more money than he.

Claudette Colbert, as talented as she is beautiful, (she plays opposite Chevalier in "The Big Pond") and Norman Foster, Broadway stage star, play the principal leads along with Charles Ruggles, featured in his familiar, inimitable role of a newspaper man addicted to drink, and Ginger Rogers, who is excellent as the modern flapper.

SOUND ENHANCES MERIT OF ZANE GREY FILM

THE value of sound to the western type of film is strikingly illustrated in "The Light of Western Stars," a typical Zane Grey film, full of tried and true situations. As a silent picture—Paramount made it years ago—it was just a good production of its type. In its present sound version, with dialogue and comedy—the laughs alone insure its success—plus its rip-roaring action, it is an outstanding box office hit.

Sophisticated Broadway audiences actually applauded! Imagine that! And in the good old days, you couldn't get a western picture into a first-run theatre even if you wanted to give it away!



Mention of the comedy that's been injected into the film, reminds us that Harry Green, in the role of an itinerant peddler, almost steals the picture away from Richard Arlen and Mary Brian. Fred Kohler plays the "heavy" in his usual finished menacing style.

"The Light of Western Stars" is a fine example of production showmanship. A lot of time and thought and energy and money went into the making of it. The result is, it's box office plus!

EL PUBLICO Y LOS CRITICOS ELOGIAN "PARAMOUNT ON PARADE"

LUEGO de haberla anunciado, no en calidad de revista, sino a modo de "una fiesta íntima de los artistas," **Paramount on Parade** se estrenó el 19 de Abril en el Rialto de Nueva York. El triunfo de **Paramount on Parade** realzó aun más el triunfo del popular teatro Rialto, que celebraba su décimo quinto aniversario de existencia, durante la que ha justificado más que sobradamente su remoquete de "teatro de los éxitos."

Ya todo el mnndo sabe a estas horas que en **Paramount on Parade** aparecen todos los artistas de primera fila que tienen contratos con la Paramount. La película fué supervisada por Elsie Janis, y muchas de sus escenas están en Technicolor. El entusiasmo del público y de los críticos hace esperar que ésta sea la producción de mayor éxito financiero de la Paramount, sin exceptuar **El Desfile del Amor** y **El Rey Vagabundo.**

El Rialto ha tenido que abrir sus puertas a las ocho y media de la mañana, con objeto de dar entrada al gentío que se congrega para ver la película.

Desde todo punto de vista, **Paramount on Parade** ha resultado un éxito rotundo. Un éxito difícil de superar, diríamos, si no fuese norma de la Paramount la de superarse constantemente a sí misma en cada nueva realización.

NUESTRO NUEVO NOMBRE

POR consejo de la junta directiva, y con la debida aprobación de los accionistas, el nombre de nuestra Compañía será la Paramount Publix Corporation, en vez de Paramount Famous Lasky Corporation. El cambio de nombre será efectivo a partir del 24 de Abril.

El nuevo nombre expresa mejor las diversas actividades de la Compañía, y será para el público una indicación de que la Paramount y la Publix son una misma cosa. Al incluir el nombre de la Publix en el nombre de la Compañía se lleva a cabo una idea, altamente ventajosa, dado el crédito que dicho nombre ha conquistado en el país, favoreciendo así, de paso, la eficacia de la cooperación.

Los Gauchos



NOTAS DE LA PRODUCCIÓN

LA Paramount ha vuelto a contratar a Adolfo Menjou, a su regreso de Europa. En adelante hará primeros papeles en películas habladas en español y en francés. La primera de éstas está ye en período de realización, y es una versión española de **Slightly Scarlet.** Con él colaborarán Rosita Moreno, la genial bailarina española, y Louis Gasnier, que dirigirá la película. Como todo el mundo sabe, Menjou habla correctamente media docena de idiomas; habilidad lingüística que, unida su prestigio ante el público, le hace ser actualmente uno de los más importantes elementos de la nueva cinematografía. En la versión inglesa de **Slightly Scarlet** actúan Clive Brook y Evelyn Brent.

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Se están preparando versiones en sueco, español y alemán de **Paramount on Parade.** Uno de los mayores atractivos de la versión española serán los bailes y los monólogos de la Argentinita, la bien conocida artista española.

El 23 de Abril tuvo lugar una exhibición íntima del EL CUERPO DEL DELITO, a la que asistieron distinguidos elementos de la prensa extranjera, escritores y representantes de varios consulados. La opinión general fué que la película tiene alto valor como espectáculo, y puede equipararse con las mejores películas habladas en idiomas extranjeros que se han hecho hasta ahora.

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Marlene Dietrich, la ilustre actriz alemana que contrató la Paramount luego de su ruidoso triunfo en la película de Emil Jannings **The Blue Angel,** dirigida en Alemania por Josef von Sternberg, llegó a Nueva York a primeros de Abril. Tras de una breve estancia en la metrópoli, durante la que asistió a un banquete en su honor y cantó por la Radio, miss Dietrich salió para Hollywood. El próximo papel lo desempeñará en la película **Marruecos,** basada en un libro que ella misma ha recomendado. La dirección estará a cargo de von Sternberg.

A través del lente cómico



Algunas de las más destacadas producciones sonoras que estrenaremos este año.

ECHOES OF THE "GAUCHOS" CONVENTION!

Close on the heels of General Manager John L. Day's cable (published in last month's issue) describing the enthusiastic convention of our South American Division, came the special convention number of their house organ, an 18-page handsomely illustrated booklet, of which we show you the cover page (left), the back page (right) featuring the coat of arms of the various countries down there, and one of the inside pages (above) admirably caricaturing some of the outstanding Paramount pictures.

LA PARAMOUNT DA LA BIENVENIDA A LOS CAMERAMEN DE LA EXPEDICION DE BYRD

EL día 8 de Abril llegaron a Nueva York los cameramen de la Paramount, Joseph Rucker y Willard VanderVeer, después de haber pasado diez y ocho meses de exploración con Byrd y sus compañeros de expedición en el Antártico. Ambos atribuyen el éxito de la expedición a la pericia de Byrd, y están dispuestos a acompañarle nuevamente, tan pronto como se presente la ocasión.

—Nuestra misión era puramente gráfica—declaró VanderVeer—y las películas que tomamos contienen la historia entera de la expedición.

La Paramount organizó un banquete de bienvenida en honor de Rucker y VanderVeer, el 15 de Abril, al que asistieron representantes oficiales del gobierno y del municipio, así como también los miembros de la junta directiva de la oficina neoyorquina de la Paramount.

Varios oradores, entre ellos Adolph Zukor, S. R. Kent, Emanuel Cohen y A. M. Botsford hablaron en términos de elogio caluroso de la labor de ambos intrépidos cameramen, manifestando el orgullo que cabe a las huestes paramountistas por el éxito de sus esfuerzos. También elogiaron a los agasajados, el alcalde Walker, de Nueva York, George Akerson, el secretario del Presidente Hoover, y el Almirante Taylor, representante del Ministerio de Marina.

Julian Johnson se encarga en la actualidad de editar las veinte millas de película impresionadas por Rucker y VanderVeer. La película, que se titulará **Con Byrd en el Polo Sur,** se estrenará en Junio, cuando lleguen a Nueva York el Almirante Byrd y sus camaradas.

EL CONCURSO

LOS primeros resultados del Concurso patrocinado por los Estudios del 1930 indica claramente el entusiasmo de todos los departamentos. La batalla promete ser reñida hasta el fin. El entusiasmo de los patrocinadores continúa en crescendo, y ha sido necesario enviar una remesa extra de ejemplares de "Paramount Around the World" a Hollywood y Nueva York.



SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



A FREE SHOW THAT BROUGHT CASH CUSTOMERS!

The Paramount automobile "sound train" provided a whole free show for the Paris public as it traversed the streets of the French capital, calling attention in its unique fashion to the showing of "The Love Parade" at Le Paramount. Tremendous crowds stared in open-mouthed wonder at this latest American marvel which looked like an auto and sounded like a locomotive. The box office benefited by this exploitation.

LUBITSCH: MASTER!

The following excerpt is from an article in "Film-Kurier," German tradepaper, written by its London correspondent.

"The Germans in London pronounce the name Ernst Lubitsch only with the greatest admiration, because they saw and heard "The Love Parade" at the Carlton Theatre. Even a man of Lubitsch's calibre succeeds in making a picture of such grandeur only once in five years.

"Each second of the film offers overwhelming pleasure.

"Among the 1500 films which I have seen during the past years, 'The Love Parade' is by far the best."



Exterior of Carlton Theatre, London, during "Love Parade" run.



IN 8th WEEK!

Crowds lined up in front of Le Paramount, in the eight and final week of "The Love Parade," proves the film could have continued its run for several more weeks.



BALLYHOO TRUCK!

By equipping an ordinary Paramount delivery truck with a gasoline engine and dynamo to light the signs on top of the truck, the Le Paramount management made an effective ballyhoo out of it.



LONDON TIE-UP!

One of the many window display tie-ups made with record and music dealers in London during local showing of "The Love Parade."

WESTERN UNION CABLEGRAM

APRIL 8 1930

HLK 130 PCG SQ
ROTTERDAM 56 8 2225
LCD ADOLPH ZUKOR PARAMOUNT BUILDING
NEW YORK

AM NOT THE FIRST BUT ALSO NOT THE LAST TO CONGRATULATE ON LOVE PARADE BEING A MASTERPIECE IN EVERY RESPECT — THE MOST WONDERFUL PRODUCTION PARAMOUNT AND AMERICA IN GENERAL EVER MADE — LOVE PARADE IS THE CROWN OF YOUR WORK THAT IS THE TRUE OPINION OF YOUR DUTCH FRIEND.

TUSCHINSKY

The above laudatory cable from an important exhibitor, owner of a chain of theatres in Holland, is one of many received at Home Office by Mr. Zukor and foreign executives since "The Love Parade" has started on its march throughout Europe and South America. So far, it has proved the outstanding money-maker and record-wrecker ever released by Paramount in foreign countries.



Cut-out figures of Chevalier and Miss MacDonald occupied the royal box at the Carlton Theatre.

IN CUBA TOO!

The following cable dated May 2, received from A. L. Pratchett, our manager in Cuba, heralds the latest triumph of "The Love Parade":

"Love Parade a knockout yesterday at Encanto and Fausto in spite of suspended means of transportation on account of Labor Day."

The Fausto and Encanto Theatres are owned and operated by Paramount in Havana, Cuba. The picture was evidently released in both theatres for a simultaneous run.



Close-up view of front of Carlton Theatre, showing decorative detail.

DER WETTBEWERB

DIE ersten prozentuellen Gewinnchancen des "1930 Atelier Patenschaft" Kontests zeigen bereits, dass die Mehrzahl der Teilnehmer mit unerhörter Geschwindigkeit vorrückt. Wenn dieses so weitergeht, steht ein heisser Kampf bevor. Betrachten Sie nur die augenblicklichen Stände! Das Interesse der Paten ist ungeheuer gross und wir mussten unsere Auflage verdoppeln, um der herrschenden Nachfrage des Hollywooder— als auch New Yorker Ateliers gerecht werden zu können.

ATELIER-NEUIGKEITEN

ADOLPHE MENJOU kehrte aus Europa zur Paramount zurück, und wird ausschliesslich in spanischen und französischen Sprechfilmen erscheinen. Die spanische Fassung von "Slightly Scarlet" befindet sich bereits in Arbeit. (In der englischen Fassung waren bekanntlich Clive Brook und Evelyn Brent zu sehen.) Menjou's Gegenspielerin ist die rassige spanische Universalkünstlerin Rosita Moreno und für die Regie zeichnet Louis Gasnier. Dass Menjou mehr als ein halbes Dutzend Sprachen fliessend beherrscht ist kein Geheimnis; und dieses, zusammen mit seiner populären Künstlerschaft, verspricht ihm die Führung in den fremdsprachigen Talkies.

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Augenblicklich wird fieberhaft an der deutschen, schwedischen und spanischen Fassung der "Paramount-Parade" gearbeitet.

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Die berühmte deutsche Film- und Bühnenkünstlerin Marlene Dietrich wurde auf Grund ihres sensationellen Erfolges als Partnerin Emil Jannings' im "Blauen Engel" von der Paramount für einen langjährigen Kontrakt gewonnen und traf Anfang April in New York ein. Während ihres kurzen New Yorker Aufenthaltes war sie der Ehrengast zahlreicher Diners und beteiligte sich auch an einer Kontinent umfassenden Rundfunkstunde. Der Titel ihres ersten Paramount-Filmes ist "Marokko" und wird von Joseph von Sternberg inszeniert. Marlene Dietrich empfahl, nebenbei bemerkt, dieses Manuskript für ihren ersten Film.

CZECHISH ENGINEER MAKES NEWS SHORT

THE gentleman pictured on the right, Dr. J. Z. Schneider, is a famous engineer from Czecho-Slovakia, who was recently in the United States as the Czechish delegate at the Washington Congress of Mechanical Engineers.

Our Foreign Production Department, always on the alert to take advantage of the presence of foreign personalities, made a short, featuring Dr. Schneider in a six-minute address in Czechish.

This has been sent to our Prague office for use throughout Czecho-Slovakia as a newsreel special, and will undoubtedly prove of great interest to the local picturegoers over there.

NEW YORKER KRITIK UND PUBLIKUM LOBT "PARAMOUNT-PARADE"

AM 19. April fand im Rialto Theater die Uraufführung der "Paramount-Parade" statt. Dieser Film wurde nicht als Revue, sondern als "Filmposse" und "Intimer Empfang bei den Stars" angekündigt. Der sofort einsetzende unerhörte Erfolg der "Paramount-Parade" bewährte wiederum einmal den nun schon seit fünfzehn Jahren bestehenden Rialto Spitznamen "Das Haus der Schlager." (Das Rialto Theater feierte nämlich am Tage der Uraufführung seinen 15. Geburtstag.)



ON THE RIALTO

This is part of the elaborate and eye-arresting decorative detail on the front of the Rialto on Broadway.

Bekanntlich rückt bei der "Paramount-Parade" die ganze Künstlerarmee unter dem Oberbefehl Elsie Janis aus. Viele Szenen sind in Technicolor gehalten. "Die Paramount-Parade" hat alle ihre Versprechungen erfüllt und dem Urteil der enthusiastischen Kritik und Publikum zufolge wird sich diese Spitzenleistung zum grössten Kassenschlager aller Paramount-Produktionen, inklusive "Liebes-Parade" und "Vagabundenkönig," kristallisieren.

In Anbetracht des kolossalen Andranges muss das Rialto Theater seine Tore bereits um 8:30 Uhr morgens öffnen. Die hervorragenden Lobeshymnen der Kritik befinden sich auf Seite 13, und aus diesen werden Sie mit Leichtigkeit schliessen können, warum ganz New York zur "Paramount-Parade" eilt. "Variety," die internationale Theaterzeitschrift schreibt, dass die "Paramount-Parade" eine Klasse für sich darstellt, die trotz Uebersättigung des Marktes mit revueartigen Schaufilmen das Publikum begeistert.



DR. J. Z. SCHNEIDER

PARAMOUNT AM BROADWAY

TROTZ dreimonatlicher Laufzeit im Criterion Theater büsste der "Vagabundenkönig" immer noch nichts von seiner Beliebtheit ein. Obwohl der "Vagabundenkönig" sich jetzt mit der "Paramount-Parade" den Ehrenplatz am Broadway teilen muss, wird er auf jeden Fall noch mehrere Wochen im Broadway-Licht erstrahlen.

Auch das Paramount Theater konnte im Monat April grosse Erfolge verzeichnen. "Honey," Nancy Carroll's melodienreiches Filmsingspiel, war so erfolgreich, dass es sogar eine zweite Woche auf dem Spielplan beibehalten wurde. Dann folgte "The Benson Murder Case," in dem William Powell alias Philo Vance, seine altbewährte Anziehungskraft auf das Broadway-Publikum ausübte. Als unerhörter Kassenschlager erwies sich "A Young Man of Manhattan." Die Regiekunst Monta Bell's zauberte alle Licht- und Schattenseiten eines jungen Journalisten-Ehepaares auf die sprechende Leinwand. Die Hauptrollen in diesem nervenaufpeitschenden modernen amerikanischen Ehedrama haben Claudette Colbert, Norman Foster und Charles Ruggles inne. Das letzte Aprilkind des Paramount Theaters war "The Light of Western Stars," mit Richard Arlen, Mary Brian, Fred Kohler und Harry Green. Laut Kassenreport scheint das verwöhnte Filmpublikum an den alten Wildwestfilmen in moderner Fassung grossen Gefallen zu finden.

UNSER NEUER NAME

AUF Veranlassung des Direktoriums und mit Bewilligung der Aktionäre wurde der Name unserer Firma von Paramount Famous Lasky Corporation in Paramount Publix Corporation umgewandelt. Die offizielle Namensänderung trat am 24. April in Kraft.

Der neue Name erklärt mit grösserer Bestimmtheit die Vielseitigkeit unserer Firma und betont gleichzeitig, dass Paramount und Publix unter einer Gesamtleitung einem Ziele zustreben. Die Uebernahme von Publix in den Firmennamen erfolgte auch im Hinblick auf den grossen Theaterbesitz dieser Firma und die im ganzen Land bestehende Hochachtung und Anerkennung für Publix. Ein noch innigeres Zusammenarbeiten der drei Faktoren — Produktion—Vertrieb und Theater—ist das Resultat dieser Verschmelzung.

PARAMOUNT BEGRUESST BYRD'S KAMERALEUTE

NACH achtzehnmonatlichem Aufenthalt in der Antartis trafen die beiden Kameraleute der Südpolexpedition des Admiral Byrd, Joseph Rucker und Willard Vanderveer, am 8. April wieder in New York ein. Beide schreiben den grossen Erfolg der Expedition ausschliesslich der vorbildlichen Führerschaft Byrd's zu und geben ihrer Bereitwilligkeit Ausdruck, sich jeden Moment einer neuen Expedition unter seiner Leitung anzuschliessen.

"Sage es mit Bildern war uns zur Aufgabe gemacht" erklärte Vanderveer "und ich bin sicher, dass wir unserer Devise treu ein lebenswahres und naturalistisches Bild von der Antartis heimgebracht haben."

Zu Ehren ihrer Heimkehr und in Würdigung der grossen Verdienste, veranstaltete die Paramount für Rucker und Vanderveer ein Bankett, an dem über 200 prominente Persönlichkeiten, darunter Vertreter der Staats- und Stadtverwaltung sowie die Abteilungsleiter der Zentrale teilnahmen. Die verschiedenen Redner sprachen in Worten höchster Bewunderung über die Unerschrockenheit der Paramount Antartis-Vertreter. Adolph Zukor, S. R. Kent, Emanuel Cohen und A. M. Botsford legten besonderen Nachdruck auf das stolze Gefühl, welches alle Paramountler angesichts dieses grossartigen Erfolges beseelt und Bürgermeister Walker von New York, George Akerson, der Vertreter des Präsidenten Hoover, sowohl als auch Grossadmiral Taylor, der Vertreter des Marine-Ministeriums, lobten ihrerseits die grossen Verdienste der beiden Ehrengäste.

Der 30 Kilometer lange Südpolfilm wird momentan von Julian Johnson bearbeitet und soll unter dem Titel "Mit Byrd Am Südpol" nach Rückkehr Byrd's und der übrigen Expeditionsteilnehmer im Juni vor dem grossen Publikum erscheinen. Die erste Kopie dieses Filmes wird der Geographischen Gesellschaft in Washington zum Geschenk gemacht.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

"THE VAGABOND KING" ASTOUNDS "AUSSIES"!

GLASS OF SERVICE DESIRED
FULL-RATE
HALF-RATE DEFERRED
CABLE LETTER
WEEK-END LETTER

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO. | CASH OR CHG.
CHECK
TIME FILED

APRIL 14 1930

SEIDELMAN FAMFILM NEW YORK

VAGABOND KING RECEIVED TREMENDOUS OVATION BY SYDNEY AUDIENCE PRINCE EDWARD THEATRE LAST NIGHT — BOX OFFICE RECEIPTS ESTABLISH NEW RECORD FOR OPENING PERFORMANCE FOR THAT THEATRE — THIS IS THE PREMIER SHOWING IN THE BRITISH EMPIRE AND IF IT CAN BE TAKEN AS A CRITERION SHOULD ESTABLISH NEW LONG RECORDS EVERYWHERE IN EMPIRE — REGARDS

CLARK

The above cable from William J. Clark, special sales representative in Australia, bears out the predictions that "The Vagabond King" will top even the big grosses of "The Love Parade." This is the first foreign showing of "The Vagabond King," but by the time you read these words, the Technicolor masterpiece will have opened in London as well.

"FOUR FEATHERS" A HIT IN CALCUTTA, INDIA

FROM Mark Hanna, who is doing yeoman service for Paramount as special representative in far-off India, comes a letter describing the resounding success of "The Four Feathers" at the Elphinstone Picture Palace, Calcutta.

Preceded by a trade showing, which proved to be an outstanding social event, in that there were present, in addition to members of the press, civil and military personages and attaches of the different consulates, the picture has been given the final seal of approval by the Governor who attended a performance.

Local newspapers, ordinarily chary about giving any free publicity to motion pictures, broke a precedent and were quite generous with their space. And the reviews, as might have been expected, were most laudatory.



EXTRA!

JAMAICA, heretofore noted throughout the world for a certain liquid prohibited in the U. S. A., now has a further claim to distinction. The Palace Theatre, operated by Paramount down there, boasts the world's largest open-air sound installation. "Innocents of Paris" was the first sound picture shown there on April 19.



"FOUR FEATHERS" SCORES IN BUENOS AIRES

OVER a year ago, the Gauchos started publicizing "The Four Feathers," with the result that when the picture finally opened at the Suipacha Theatre, Buenos Aires recently, it scored an emphatic success.

The photo above shows the front of the Suipacha, decorated with large cut-outs of the heads of the principal players and a large-size banner strung across the width of the marquee. To the left is a reproduction of the full-page newspaper ad that was a feature of the advertising campaign. On the right is a sample of the herald, one of the many excellent ad sales items used to exploit the picture.

GREAT AD SALES LINEUP FOR SPANISH PICTURE

A GREAT picture deserves great ad sales!

Acting on that theory, O. R. Geyer, Home Office manager of foreign advertising and publicity, is sending to all the Spanish-speaking offices a fine assortment of ad sales—one sheets, three sheets, heralds, special tabloid newspaper, 11 x 14 lobby cards, cuts, mats, etc.—for the Spanish version of "The Benson Murder Case."

Incidentally, according to cable advices from Managing Director Messeri of Spain, the picture was shown in Barcelona to a specially invited audience the other day, and received a wonderful reeeption. In fact, one of the Barcelona trade-paper editors who saw the picture was so enthused that he eabled the Home Office his appreciation.



GERMAN ANNOUNCEMENT!

We have received several handsome announcement booklets listing next season's programs from our various offices. We show you above the cover of the German book, a small, handy volume, with a red cover. It's on attractive two-color job with original pictorial layouts and pungent copy.



GLORIFICATION!

This is the cover of the four-page, red-and-blue colored herald on "Glarifying the American Girl," one of the many attractive sample heralds and other ad sales items received from the Gaucho division.

ITALY'S KING SEES "ICE" PROGRAM

THE "Instituto Internazionale per la Cinematografia Educativa" or, as it is more popularly known, the ICE, recently screened in the presence of His Majesty, the King of Italy, the first of a series of educational and cultural motion picture programs. Two of the numbers, which the King particularly enjoyed, were the Paramount Sound News and the Paramount cartoon short, "Noah's Lark."

CUBAN TIE-UPS!

Subsequent to the reeeipt of a cable from A. L. Pratchett, our manager in Cuba, relative to the double triumph of "The Love Parade" at the Fausto and Encanto Theatres, Havana, Cuba, there arrived full-page samples of newspaper tie-ups arranged with local phonograph dealers on the picture. These tie-ups were free, and indicate that Exploiteer Ferrera was very much on the job!



Behind the Screen in

CYRIL MAUDE ARRIVES TO FILM "GRUMPY"



Cyril Maude

Cyril Maude has arrived from Europe to make his first talking picture for Paramount. He will appear in "Grumpy," in which he scored one of his greatest successes on the stage.

George Cukor and Cyril Gardner will co-direct "Grumpy." Adaptation and dialogue are now being completed by Doris Anderson. Phillips Holmes has been chosen for the juvenile lead in the film.

Following his triumphant success here in "Aren't We All?" the distinguished comedian planned to retire from all professional activities but the chance to act in "Grumpy" before the recording cameras proved too strong a lure.

* * *

Frederick Lonsdale, noted English playwright, author of such stage hits as "Aren't We All?", "Spring Cleaning" and "The High Road," has arrived to write for Paramount. His initial effort will be "New Morals," co-starring Ruth Chatterton and Clive Brook.

* * *

Martin Brown, author of an even dozen Broadway stage successes has also been placed under contract to write for Paramount.

* * *

Morton Downey, Broadway stage star, supports Nancy Carroll in her new starring vehicle, "The Devil's Holiday." He appears in several party scenes and sings a song composed by Edmund Goulding, author-director of the story.

* * *

Victor Heerman will direct "Animal Crackers," the talking version of the musical film starring the Four Marx Brothers. Lillian Roth has the feminine lead.

* * *

Frank Tours, veteran musical conductor, has been named director of all musical activities at the Paramount New York studios. Tours has been a member of the musical staff at the studio since the advent of sound on the screen. He recently served as musical advisor on Maurice Chevalier's latest starring vehicle, "The Big Pond."

* * *

Dan Kelly, former casting director at the First National studios, has been signed to assist Joe Egli in the operation of the casting office at the Paramount Hollywood studios. Egli is serving as the Paramount casting director during the illness of Fred Datig.

* * *

Victor Schertzinger will direct "Heads Up," screen musical comedy in which "Buddy" Rogers is to star. Helen Kane and Victor Moore head the supporting cast.

ENVOYS OF GOOD WILL



Mary Brian serves tea on the lawn of the Paramount Hollywood studio to the schoolgirl delegation sent by the Japanese government to thank the United States for the help given Japan during the Tokio earthquake. Left to right: Keiko Nakamura, Sumiko Tokuda, Miss Brian, Yoshiko Matsudaira and Kimiko Ashino.

"THE SPOILERS"



Gary Cooper

Gary Cooper has been selected to play the leading role in "The Spoilers," to which George Bancroft was originally assigned. The change was made owing to Bancroft's protracted illness. And for the same reason, Bancroft's next picture, "The Caveman" has been cancelled.

* * *

"FOLLOW THRU"



"Buddy" Rogers

"Follow Thru," the film musical which re-unites Nancy Carroll and Charles "Buddy" Rogers, has gone into production under the supervision of Laurence Schwab, of the Broadway producing firm of Schwab and Mandel, who offered this stage hit originally.

The supporting cast includes several well-known Broadway names. In the unit are Jack Haley, Zelma O'Neal, Eugene Pallette, Thelma Todd, Claude King, Kathryn Givney, Don Tomkins, Albert Gran and Margaret Lee.

* * *

"MONTE CARLO"



Ernst Lubitsch

Jack Buchanan, musical comedy star, and Jeanette MacDonald will be featured in an urbane comedy romance with music to be directed by Ernst Lubitsch. Ernest Vajda and Vincent Lawrence are now finishing the script. Lionel Belmore, Claud Allister and ZaSu Pitts are prominent supporting players in the production, entitled "Monte Carlo." Incidentally, one of the first things Lubitsch attended to in connection with the film was to have built a circular bathroom, done in silver and black marble, with a black marble tub curved to fit the wall. The tub, be it known, will be used by Miss MacDonald.

"LAUGHTER"



Nancy Carroll

Nancy Carroll is coming East soon to make her first talking picture at the Paramount New York studio. It will be "Laughter," an original story written by Harry D'Arrast, who will also direct the production. Fredric March will be Miss Carroll's leading man.

* * *

"FOR THE DEFENSE"



William Powell

William Powell will depict in his new starring vehicle, "For the Defense," a former District Attorney who sends an innocent man to the electric chair and then turns his legal talents to the defense of criminals. "For the Defense" is based on a story by Charles Furthmann, associate Paramount producer. It will be directed by John Cromwell, who handled Powell's first starring venture, "Street of Chance."

Kay Francis will appear opposite Powell. Screen play and dialogue are being done by Oliver H. P. Garrett.

* * *

"MANSLAUGHTER"



Claudette Colbert

"Manslaughter," in which Claudette Colbert will play her first featured role on the West Coast, has just gone into production under the direction of George Abbott. This director, who guided Moran and Mack in their screen debut, "Why Bring That Up?" adapted "Manslaughter" from the story by Alice Duer Miller.

Miss Colbert will play the society girl who laughs at law. Fredric March will portray the District Attorney who is forced to prosecute her while in love with her. Richard Tucker plays his rival.

BARBARA KENT AGAIN OPPOSITE LLOYD



Barbara Kent

Harold Lloyd has signed Barbara Kent again as leading lady for his next production, "Feet First." Her work in "Welcome Danger" brought about much favorable comment both from the public and trade.

Paul Gerard Smith who has just finished adapting "Heads Up" and "Dangerous Nan McGrew" for Paramount, will write the dialogue for "Feet First."

Lloyd has reassembled virtually the entire production staff that has been associated with him in his recent successes for his second Paramount all-talking release. This includes the director, Clyde Bruckman.

* * *

STUDIO HAS NEW NAME

Paramount's Long Island studio has ceased to exist in name and has been replaced officially by the Paramount New York studio.

The change in name was brought about by the steady increase in production at this Eastern center of screen activity and the consequent desire of our organization to capitalize the New York studio's proximity to the nation's theatrical center from which it draws much of its acting, writing, directorial and technical talent.

* * *

Ginger Rogers will have the leading feminine role in "The Sap from Syracuse," which stars Jack Oakie. This is in the nature of a swift promotion for Miss Rogers, who has been elevated to a leading role after playing in two Paramount pictures, "Young Man of Manhattan" and "Queen High." The new Oakie vehicle will be directed by Edward Sutherland, from an adaptation by Monte Katterjohn and Jack O'Connell of the stage comedy of the same name.

* * *

Norman Taurog is the latest addition to the directorial staff of the Paramount New York studio. He made an enviable record for himself as a director of a number of independent productions in Hollywood. As part of his present assignment, Taurog will direct both shorts and features.

* * *

Marie Baumer, author of "Penny Arcade" and "Town Boy," stage plays, has joined the writing staff at our Hollywood studios.

* * *

Zoe Akins, playwright and novelist, who did the adaptation for "Sarah and Son," has signed a new contract as a Paramount writer.

* * *

Ludwig Berger, director of "The Vagabond King" will direct Maurice Chevalier's new vehicle.

Paramount Studios

MARLENE DIETRICH IN VON STERNBERG FILM



MARLENE DIETRICH, distinguished German stage and screen actress, who was signed to a long-term Paramount contract following her triumph opposite Emil Jannings in "The Blue Angel," directed by Josef von Sternberg in Germany, arrived in New York early in April.

She was formally presented to the New York newspaper men, trade and fan press, studio officials, etc., at a luncheon given in her honor at the Ritz-Carlton Hotel. Mr. Lasky, as has been his custom on previous notable occasions of introducing artists new to America, acted the competent host and toastmaster. Miss Dietrich charmed all those present with her delightful personality and her great beauty of face and figure. The few remarks she made showed that she speaks English with ease and fluency. Before she left New York for Hollywood, where she received a very flattering reception, the German actress spoke and sang over a nation-wide radio hookup arranged by the Columbia Broadcasting System.

Miss Dietrich will first appear in a picture directed by Josef von Sternberg. It is based on a book, "Morocco," which she herself recommended. Gary Cooper will probably appear opposite her. Later she may appear on the New York stage.



BORN FOREIGNERS!

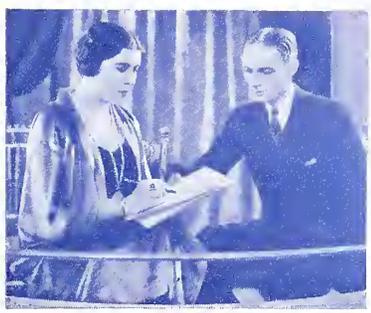
Members of the cast in the Spanish version of "The Benson Murder Case" point out on the globe that they were born either in Spain or Argentine.

CHEVALIER SINGS ACROSS "THE BIG POND"

MAURICE CHEVALIER recently bridged the Atlantic with his voice for the benefit of a charity entertainment staged at the Empire Theatre in Paris to aid the victims of the floods which recently inundated many regions in the south of France.

From his dressing room at the Paramount New York studio, Chevalier talked via the trans-Atlantic telephone cable to the audience in Paris. An amplifier at the receiving end "stepped up" the star's voice to make it audible to the assemblage.

An unusual feature of this entertainment presented across "the big pond" by Chevalier was his concluding number in which he sang a popular French song for the Parisian audience and invited the listeners to sing with him on a repetition of the well-known chorus—an invitation that was enthusiastically accepted.



ARGENTINITA SIGNS!

ABOVE you see the world-famous Spanish dancer, Argentinita, signing her name to a Paramount contract, as Mel A. Shauer, head of our foreign production activities, looks on.

Argentinita was especially engaged to appear in the Spanish version of "Paramount on Parade," now in preparation. She does three numbers in all, two dances and one monologue, and acts as her own mistress of ceremonies.

While we are on the subject of "Paramount on Parade," we may as well tell you there will be special Swedish, Spanish and German versions of this production. Ernst Rolf, popular Scandinavian revue star, is master of ceremonies in the Swedish version. Watch future issues for further details on these foreign versions.

FINISH SPANISH VERSION OF "BENSON MURDER"

PARAMOUNT has finished the first full-length feature in Spanish, a foreign version of "The Benson Murder Case" or "El cuerpo del delito," to give it its Spanish title.

The film was previewed at the Home Office by a specially invited audience composed of distinguished foreign writers, newspaper men and representatives of the various consulates. The consensus of opinion was that it is not only the best of the foreign language talkies made by any company so far, but that it is one of the finest entertainments made in any language.

So creditably do the players acquit themselves that most of them have been engaged to support Adolph Menjou in the Spanish version of "Slightly Scarlet." We call your especial attention to Ramon Pereda, who plays the role of detective. His performance is an outstanding one, despite the fact he is without previous screen experience.

MONTA BELL, ILL, RESIGNS FROM N. Y. STUDIO

AT the insistence of his medical advisors, Monta Bell, associate producer and director on the staff of the Paramount New York studio, tendered his resignation from the organization.

Bell has been confined to his home under the care of his doctors for the past two weeks. Although not serious, his illness has been aggravated by his professional activities, medical advisors agree.

During his long association with the Paramount New York studio, Bell has made a brilliant record. Chosen by Mr. Lasky to direct production activities at the Eastern Studio when this film plant was reopened in the Autumn of 1928, Bell organized the initial production staff, supervised the major portion of the early experimental talking films of the audible screen era and later turned his attention to specialized supervision and active direction.

Among Bell's recent successes are "Young Man of Manhattan," which he personally directed, and Maurice Chevalier's latest box office hit, "The Big Pond," which he supervised.

Bell will leave New York at once for Honolulu, where he will spend six weeks recuperating.

"Skippy," the picturization of Percy Crosby's book of the same name, which was to have been Bell's next directorial assignment, will be filmed by another director.



SPANISH SUSPECT!

That any one so fair should be suspected of a foul murder is unthinkable, yet Maria Alba is one of the accused in the Spanish edition of "The Benson Murder Case."

MENJOU RE-ENGAGED TO MAKE FOREIGN FILMS



ADOLPHE MENJOU has been re-engaged by Paramount following his return to the United States from Europe. He will star exclusively in French and Spanish talking pictures. The first is already in production—a Spanish edition of "Slightly Scarlet," the English version of which co-starred Clive Brook and Evelyn Brent. Menjou will have Rosita Moreno, versatile Spanish singer, dancer and actress, recently signed to a long-term contract, as his leading lady. The supporting cast will include Ramon Pereda, Barry Norton, Maria Calvo, Carlos Villarias and Vincente Padula, who were all in the Spanish version of "The Benson Murder Case."

"Slightly Scarlet" will be directed by Louis Gasnier. The Spanish adaptation was made by J. Carner-Ribalta. A. W. Pezet has been assigned as dialogue director.

In announcing the signing of Menjou, B. P. Schulberg, general manager of West Coast production, said: "For many years Menjou has been known as an unusual linguist. He speaks half a dozen foreign languages fluently. His intimate knowledge of Europe, its peoples, customs and psychology, as well as his recognized popularity and ability, make him an important factor in foreign language pictures."



TWO PHILO VANCES!

William Powell and Ramon Pereda prove in "The Benson Murder Case" that it is just as easy to solve the mystery in English as it is to solve it in Spanish.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



Queues waiting patiently outside the Coliseum, Barcelona, Spain, to see "The Love Parade."

BARCELONA, MADRID HAIL "THE LOVE PARADE"

EXPLOITED on a tremendous scale, including innumerable tie-ups, particularly one with "El Siglo," the most important department store in Barcelona, "The Love Parade" is proving the biggest box office bonanza the Coliseum Theatre has ever housed. And the Cine Callao, Madrid, reports the same phenomenal results with the Chevalier masterpiece.



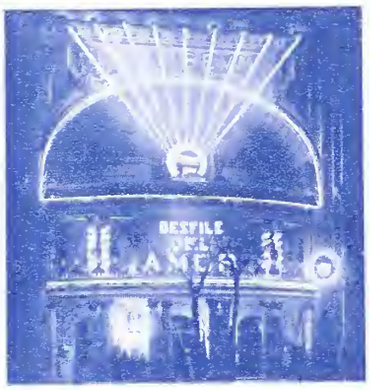
Window display tie-up with local music dealer in Barcelona.

This is what M. J. Messeri, the Matadors' leader had to say in a recent letter to Home Office:

"Previous box office records have been completely smashed, and we are getting four and five times the weekly receipts as compared with a year ago. The picture will probably go on to the end of June, something never before known in Spain.

"One thing I wish to say, and that is, the more we see of this picture the more we are able to realize what a wonderful job you have made in superimposing the Spanish titles to such perfection, and so well timed. The Spanish audiences understand the plot perfectly and are just wild about the picture.

"On behalf of the Matador Division please accept our sincerest congratulations, and at the same time, we wish you to convey to the



Electrical display on front of Coliseum during run of Chevalier film.

Production Department our enthusiastic appreciation for this wonderful picture, which we are backing to the limit. We are sure that many more gems of this calibre are coming from Mr. Lasky's department."



Night shot of illuminated front of Cine Callao, Madrid, at opening of "The Love Parade."



Swedish poster, "The Love Parade."

IN BRAZIL!

From John L. Day, general manager in South America, comes the cheerful tidings of Chevalier's triumph in Brazil. The cable reads:

Love Parade going into fourth week Paramount Sao Paulo — first week Rio de Janciro doing capacity — all records for time and box office broken both houses—unanimous opinion greatest entertainment ever offered.

Mr. Day also indicated in his wire that the Brazilian legionnaires are delighted with their sponsor, Nancy Carroll, and will make every effort to prove themselves worthy of her sponsorship.



Exterior of Cine Astral, Buenos Aires, showing Chevalier cut-out.

CHEVALIER, LLOYD FILMS SWEEP SCANDINAVIA

ALONG with the three photographs, reproduced here, Carl P. York, general manager for Scandinavia, sent a most interesting letter from which we quote the following:

"'The Love Parade' is breaking all past records in Scandinavia. It is now running at the China Theatre the fourth week to capacity audiences. We will move it over



Exploiting "Welcome Danger" on the front of the China Theatre.

to the Olympia, the long-run house in Stockholm, and there I feel certain it will run all summer. Everybody here—press, trade and public—is of the opinion that this production is the biggest all talkie made to date, and the greatest compliments have been paid Paramount for turning out such a marvelous production.



Swedish poster "Welcome Danger."

"The picture has made the same phenomenal success in Norway and Denmark. Prof. Max Reinhardt (famous German stage producer) visited the Kinopalact, Copenhagen a couple of days ago, where he saw the picture, and in an interview in the Copenhagen papers declared this the greatest talkie made so far.

"'Welcome Danger' also did very well. It ran for two weeks



Interior and exterior of China Theatre during showing of "The Love Parade."

at the China and is now running for the fourth week at the Olympia as an all talkie. At the China we ran the silent version.

"Thanks to these two wonderful productions, we have succeeded in putting the China back in first place again, where it belongs, and the final result for the season will be very good."



Carl P. York, our general manager in Scandinavia, imitates the Lloyd smile, outside China Theatre.

IN ARGENTINA!

Writing of "The Love Parade's" success at the Astral Theatre, Buenos Aires, Fred W. Lange, leader of the Gauchos, said:

"So far 'The Love Parade' has shattered every existing record of any picture. It has done business no one thought possible. It is the type of film that the people here have gone absolutely crazy over. The fact of the matter is that the public go to see it four and five times, taking different friends with them each time. We have records of one man having seen the picture twelve times!"

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THE OBSERVATION TOWER

Now and then the Editor takes a look!

HIS DEBT OF HONOR

Maurice Chevalier recently completed a two weeks' personal concert engagement at the Fulton Theatre, New York, under the sponsorship of Charles Dillingham, and by courtesy of Paramount. Thereby hangs a story.

The French idol did it not to make money, but to pay a debt of honor.

Several years ago Mr. Dillingham engaged Chevalier to make his American debut, but the star, in a paralyzing attack of modesty, begged off, afraid that he might not make good. Now that he scored such a hit with "Innocents of Paris" and "The Love Parade," Chevalier felt that he owed it to the theatrical producer to fulfill the engagement.

The happy ending to the story is that the engagement was a tremendous financial success and a great personal triumph for Chevalier.

STRANGER THAN FICTION

In 1925, Fay Lanphier was crowned Miss America at the Atlantic City beauty pageant, and shortly thereafter was hailed as "The American Venus" in the Paramount picture of that name.

The other day, Fay Lanphier secured a position as stenographer in our Hollywood studio. Her first day's work was to type a script for Frank Tuttle, the man who selected her as America's Venus and directed her in the film.

Write your own moral!

BIRTH OF HOLLYWOOD

Hollywood got its name as the result of a chance meeting of two ladies on a train.

In 1884, a Mrs. H. H. Wilcox wife of a Los Angeles real estate operator, was returning to her former home in Kansas City. Her train companion was a wealthy woman tourist from England who spoke enthusiastically of her family estate, "Hollywood." Mrs. Wilcox liked the name, remembered it, and when she returned to southern California, she bestowed it on a ranch property, newly acquired by her husband.

In 1885, Mr. Wilcox sub-divided Hollywood ranch, and the town came into being. But one building of the original town remains intact. This is the old riding stable in which Jesse L. Lasky made his first motion picture, "The Squaw Man."

INDIGESTION? SACREBLEU! ZAT EES EXPECTING TOO MUCH! BUT FRENCH FILM FAN RISKS IT!

Editor's Note: The following verbatim account of an incident that occurred recently during the run of "The Love Parade" at the Paramount Theatre, Paris, is taken from a letter written to Home Office by Dick Blumenthal.

A MIDDLE-AGED French gentleman was absolutely nonplussed last Saturday night when, at a quarter past seven, he came to purchase his habitual mezzanine seat. He was indignant over the fact that there were no seats to be had, and requested to speak to the house manager.

Mr. Chapelle went over to see him, and the following is the tale of woe told by the picturegoer:

"This is terrible! A year and a half ago I used to come every week at 9:30 and had my seat reserved in the mezzanine. I made it a point to eat between the hours of 7:30 and 9 and thoroughly enjoyed my dinner. A year ago I discovered that, to get a seat, I had to come at 8:30, so I changed the hour of my meal. This was no great hardship because it simply meant starting dinner at 6:30; but six months ago, I found that, to get a seat, I had to come at 7:30, so again I changed my dinner hour, this time to six o'clock.

"Tonight I come at 7:15; I have rushed through my dinner, and yet, there isn't a seat to be had. Does this mean that in the future I shall have to take my dinner at 4:30? Well, I won't do it; under no circumstances am I going to risk indigestion. I tell you, I am not going to do it, and if I did want to do it, my cook would never stand for it."

(Mr. Chapelle) "But, sir, why don't you come to the theatre earlier and have your dinner after the show?"

(Film Fan) "No, no, no! That is impossible! Sacrebleu! I don know what to do. What can I do?"

And thus muttering and mumbling to himself, the perplexed gentleman went away.....and came back the following night at 6:30!



HOME OFFICE OF BULLDOG DIVISION!

This street view of our London office with some of the Paramount trucks in front is interesting because of the many Paramount trademarks in evidence. We counted more than twenty before we gave up.

FROZEN OUT!

You can't convince Tammany Young that the new-fangled inventions, made necessary by our modern complex civilization, are any good. And Tammany has plenty of reason for feeling the way he does!

Tammany, who is a popular New York character, had been promised the role of the tough ice man in "Queen High," now in production at our New York studio. It looked like the beginning of an auspicious screen career, and Tammany was jubilant.

But when he reported for work, he was stopped by a casting official. "Tammany," said the latter, "I am very sorry, but your part has been done away with."

"Done away with?" Tammany repeated incredulously.

"That's right. You see, we're going to use a Frigidaire instead."

It will be interesting to watch a Frigidaire act like a *tough* iceman!

SHOWMANSHIP!

The ever-observant editor of "The New Show World," our esteemed domestic contemporary, reports that a daily newspaper in Nice, France, recently contained the following advertisement:

Millionaire, young, good looking, wishes to meet, with a view to marriage, a girl like the heroine in M—'s novel.

Within 24 hours, the novel mentioned was sold out!

Now let's see which one of our alert publicity and exploitation men will be the first to adapt the idea to some Paramount picture. We guarantee it will sell a lot of seats!

FOR WOMEN ONLY!

At least one Paris fashion house intends to cash in on the popularity of "The Love Parade" or "Parade d'Amour," now playing the Paramount Theatre over there. At a recent fashion show, this establishment exhibited a negligee, which it called Parade d'Amour. It is described as "deshabille Georgette rose applications tons pastel." The price is a mere 1950 francs! Rather an expensive creation—but so is the picture!

ANOTHER SOUND CONVERT!

Dr. Figueroa Alcorta, former President of Argentina, was a recent visitor to the Astral Theatre, Buenos Aires, where "The Love Parade" is running. A friend asked him how he liked the picture. "It's marvelous," was the enthusiastic reply. "I confess I was a staunch enemy of sound pictures, but this delightful operetta has converted me."

OUR OWN MOTHER GOOSE

Little Jack Horner
Jumped up from his corner
Without the trace of a frown;
He was all excited
'Cause he'd been invited
To see "the best show in town."

Paramount Around the World

Vol. 3 No 6 JUNE 1, 1930 Worth Everything you can give it



Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 JUNE 1, 1930 No. 6

Conventionalities

(Striking declarations from convention speeches)

* * *

ADOLPH ZUKOR:

"PARAMOUNT is willing to take the necessary gamble in producing abroad purely on the strength of the confidence we have in our European organization to gear itself up to the new conditions."

JESSE L. LASKY:

"PICTURES are now national, but Paramount is still international....Whatever country shows the possibility of turning out good talking films will sooner or later have a Paramount studio established there."

S. R. KENT:

"THE change in name was not a victory for Publix nor a victory for Paramount, but a victory for common sense....The bigger we grow, the greater our responsibility....Every company in the business is trying to gain parity with Paramount....To remain in the lead is twice as hard as to attain leadership....Don't get soft, don't get a swelled head, don't be satisfied; the minute you stop fighting, you get rusty....To maintain the standards, ethics and good will of our institution is our biggest job."

SAM KATZ:

"OUR business must move ahead, always rapidly. This movement means expansion, expansion demands manpower, and manpower means opportunity."

"FOREIGN-CONSCIOUS" CONVENTIONS

ALTHOUGH I was an observer from the sidelines instead of an active participant at these conventions, I have no hesitation in saying they were the most significant, the most momentous, and, unquestionably, the most "foreign-conscious" conventions in the history of Paramount. The epochal decision of our executives, to produce foreign language pictures on an ambitious scale in Europe as well as in the United States, places an added responsibility upon the members of the Foreign Legion, which, I am more than confident, they will discharge with scrupulous fidelity.

Emil E. Shauer

RALPH KOHN:

"PARAMOUNT is a quarter of a billion dollar corporation. It is one of the real big companies in America....Our reputation for hitting clean and shooting straight in all of our dealings has given us our place as leader in the industry."

J. H. SEIDELMAN:

"WE can't stand still; we will not go backward; we must go forward. We accept the new responsibilities thrust upon us, fully realizing that the very future of Paramount may depend upon our success or failure."

J. C. GRAHAM:

"THE decision to produce abroad means that our jobs have been saved. But to hold our jobs, to justify the continued existence of our offices, we must make good on the new lineup of product."

IKE BLUMENTHAL:

"YOU men have always lived up to every emergency in the past. I feel sure you will do the same in the future."

ROBERT KANE:

"I WANT to make good; I must make good to hold my job, but I can't do it unless each and every one of you makes good."

MEL A. SHAUER:

"IN the first three months of 1930, the Foreign Department did 20% more business than in any three months in its history—an achievement due to the ingenuity, foresight and resourcefulness of the Foreign Legion."

SPAIN SPRINGS SURPRISE — NOW FIRST

Even a casual glance at the new standings below reveals that Italy's reign as leader was a short-lived one. Messeri's "Matadors" and Graham's "Bulldogs" succeeded in throwing Souhami's "Romans" for a slight loss. And now it's Spain's turn to worry, for "uneasy lies the head that wears a crown," especially with British "Bulldogs" in hot pursuit! Nevertheless, Mr. Messeri and his boys deserve congratulations for they won first place by sheer hard work. They were one of the very few divisions that increased their pereentages this month. We feel certain that their fair sponsor, Jeanette MaeDonald, will be as proud as a peaeoek when she learns the good news. Speaking of sponsors, our studio representative

More Than Half the Divisions Over Quota, and Only Three Below 90%

advises us that the minute William Powell saw the standings in last month's issue, he let out a whoop of joy and cabled Mr. Souhami his congratulations. The sponsors are certainly keeping tabs on their divisions; their interest is as keen as ever. To get back to the standings do you notice where Hicks' "Aussies" are? In 12th place! That's so unnatural, we're suspicious! Look out for fireworks from that direetion! Holland, Germany and Poland are right up with the leaders, and Lange's "Gauchos" increased their percentage this month by 18 points. The fact that more than half the divisions are over quota, and only three below 90% spells E-F-F-O-R-T all along the line! Keep it up!

Record Changes and Promotions in Foreign Legion Personnel Announced

Souhami Succeeds Osso, Resigned; Aboaf New Leader in Italy— Ullmann, Lipow Promoted

Following his return from Europe, where he presided at the Paramount convention in Paris, Mr. J. H. Seidelman, assistant manager of the Foreign Department, announeed the following changes in the personnel of our European organizations, in line with the plans for increased distribution and exploitation of foreign language Paramount pictures:

Gus J. Schaefer, formerly general sales manager for Central Europe, has been appointed general manager of distribution for Continental Europe, with headquarters in Paris.

David Souhami, formerly leader of Italy, succeeds Adolphe Osso, resigned, as leader of the French Division, with headquarters in Paris.

Americo Aboaf, who was manager of distribution for Italy, has been promoted to the general managership of the Italian Division, with headquarters in Rome.

E. J. Lipow, heretofore special representative for Poland and The Balties, becomes distriet manager for Austria, Poland and The Baltics, with headquarters in Vienna.

Andre Ullmann, former manager of the Paramount Theatre in Paris, has been appointed general manager of all Paramount theatres in France and Belgium, with headquarters in Paris.

We would be derelict in our editorial duty if we failed to emphasize that these changes are the natural result of Paramount's unalterable policy of promoting from the ranks.

The selection of Gus Schaefer for the important post he now holds is in reeognition of the splendid reeord he made with the efficient sales organization he built up in Central Europe, an admittedly difficult territory.

France is indeed fortunate in its new managing director, for Mr. Souhami is an inspiring leader, an able exeeutive, and a diplomatic tactician. He is, withal, friendly, approachable, and sympathetically interested in the boys and girls under his supervision.

The promotion of Americo Aboaf to the directorship of Italy is the just reward that eomes to a man who has demonstrated a capacity for leadership. The Italian Division will continue to progress under his skilled and practiced hand.

E. J. Lipow is one of the most capable sales executives in our organization. He brings to his new duties as distriet manager a ripe experienee, a thorough knowledge of his territory and an inordinate capacity for hard work.

As manager of the Paramount Theatre in Paris, Andre Ullmann proved he combined a shrewd sense of showmanship with a comprehensive knowledge of the intricacies of theatre operation. His promotion is logical and justly deserved.

To all of these gentlemen, PARAMOUNT AROUND THE WORLD extends best wishes for continued sueeess in their new posts.

STANDINGS AS OF MAY 1, 1930

SPAIN AND PORTUGAL	123.91
GREAT BRITAIN (England, Scotland, Wales, Irish Free State)	118.47
ITALY (Italy, Turkey, Greece, Bulgaria)	117.64
HOLLAND	116.10
GERMANY	114.57
POLAND	114.53
HUNGARY	110.86
SCANDINAVIA (Sweden, Norway, Denmark)	110.34
JAPAN (Japan, China, Korea, Philippine Islands)	108.24
MEXICO	108.18
FRANCE (France, Belgium, Switzerland, Egypt, Northern Africa)	105.76
AUSTRALASIA (Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	103.33
LATVIA	103.17
CZECHO-SLOVAKIA	96.90
GUATEMALA	94.94
CUBA	94.58
CANAL ZONE (Panama, Colombia, Venezuela, Jamaica, Trinidad)	91.03
PORTO RICO	90.29
ARGENTINA (Argentina, Urugnay, Paraguay)	90.08
BRAZIL	86.44
AUSTRIA	77.32
CHILE (Chile, Peru, Bolivia)	71.51

Gus Schaefer Appointed General Manager of Distribution for Continental Europe



E. J. LIPOW



DAVID SOUHAMI



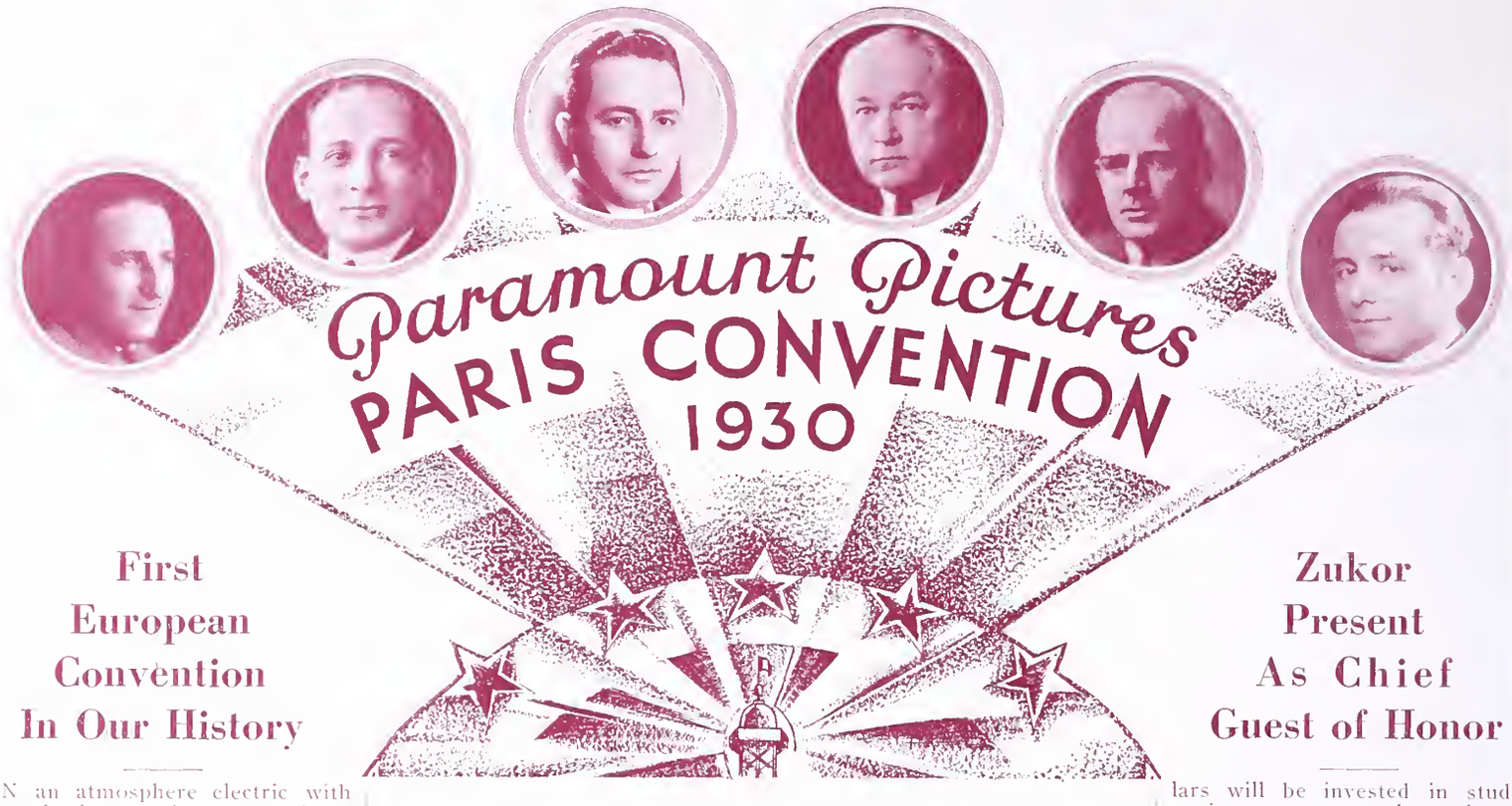
GUS J. SCHAEFER



AMERICO ABOAF



ANDRE ULLMANN



First European Convention In Our History

IN an atmosphere electric with enthusiasm and suppressed excitement, 45 members of our European organization, representing the producing, distributing and theatre operating units on the Continent, assembled May 18 at the Ritz Hotel in Paris for the first European convention in the history of Paramount.

It was an historic moment—a memorable milestone in the development of our company and a significant commentary on the revolutionary changes that have taken place in the film business.

The presence of President Adolph Zukor, who was the principal guest of honor at the convention, was not only a source of gratification to all the delegates, but served to emphasize the tremendous importance that Paramount's chief executive attached to this epochal meeting.

Seidelman Presides

No one at that convention, which made up in spirit what it lacked in numbers, was more keenly sensitive to the drama of the occasion or had a clearer conception of just what it meant to the future growth and prosperity of Paramount, than the man who came over on 24 hours' notice, in response to a cable from Mr. Zukor, to preside—J. H. Seidelman, assistant manager of the Foreign Department.

And it comes as no surprise to those of us who know and work with Mr. Seidelman at Home Office to learn that he delivered his stirring message with a fervor and sincerity that evoked frenzied cheers and applause from the assembled delegates. In fact, the emotions of all those present were roused to such a high pitch that there were tears in the eyes of Mr. Zukor when he stood up to address the convention. What a reception he got! And how proud and happy he felt! It was a never-to-be-forgotten moment for every man in the room!

Ably seconding Mr. Seidelman in the conduct of the convention, which lasted an entire day, and was followed by a series of private meetings with Continental managers, were J. C. Graham, leader of Great Britain, and Ike Blumenthal, general manager in Germany.

Hands Across the Sea

In his opening remarks, Mr. Seidelman reminded his listeners that at that very moment their domestic brethren were holding the first of the two American conventions in Atlantic City. As a result, the following cable was despatched:

"The Foreign Legion of Paramount assembled in convention in Paris sends greetings to our brother Paramounteers in the U. S. A. We have been honored beyond measure in the presence at our meeting of Mr. Zukor. In appreciation of Mr. Zukor's attendance and guidance, which we know you will miss, we pledge our all to maintain Paramount's prestige and leadership in Europe just as you have maintained it at home."

Unless one were actually present, it is difficult to visualize the scene that followed Mr. Seidelman's mention of the leader of the Foreign Legion. He said: "I bring you greetings from our beloved chief, Mr. E. E. Shauer"—and then pandemonium broke loose! Deafening applause and cheers rent the air till the rafters of the hotel shook. When order was finally restored, Mr. Seidelman reassured the delegates that Mr. Shauer was rapidly recovering his health and would soon be actively back on the job.

LEADING FIGURES AT EUROPEAN CONVENTION

Above left to right: Gus Schaefer, Ike Blumenthal, J. H. Seidelman, J. C. Graham, Robert Kane and David Souhami. Below: Adolph Zukor.

The keynote of Mr. Seidelman's main message we have published on the editorial page along with those made by Messrs. Zukor, Graham, Blumenthal and Kane. Most of the information concerning plans, policies, lineup of foreign product for the coming season, etc., given to the delegates in Paris was also repeated by Mr. Lasky and Mr. Kent at Atlantic City and is reported in detail on another page.

The Big Idea

Over and above everything else, one dominating thought stood out with cameo-like clearness. It was stressed by every speaker in one form or another. It is this: Because of the supreme confidence of our chief executives in the loyalty, ability, initiative, intelligence and resourcefulness of the members of the Foreign Legion, Paramount is boldly and confidently committed to a policy of producing foreign language pictures on a large scale. Millions of dollars will be invested in studios, equipment, personnel, stock companies, etc. Mr. Zukor calls it a gamble, and it is, but understanding the calibre of the Foreign Legion manpower, he knows down deep in his heart that Paramount won't lose, can't lose! The Foreign Legion has always been a winner!



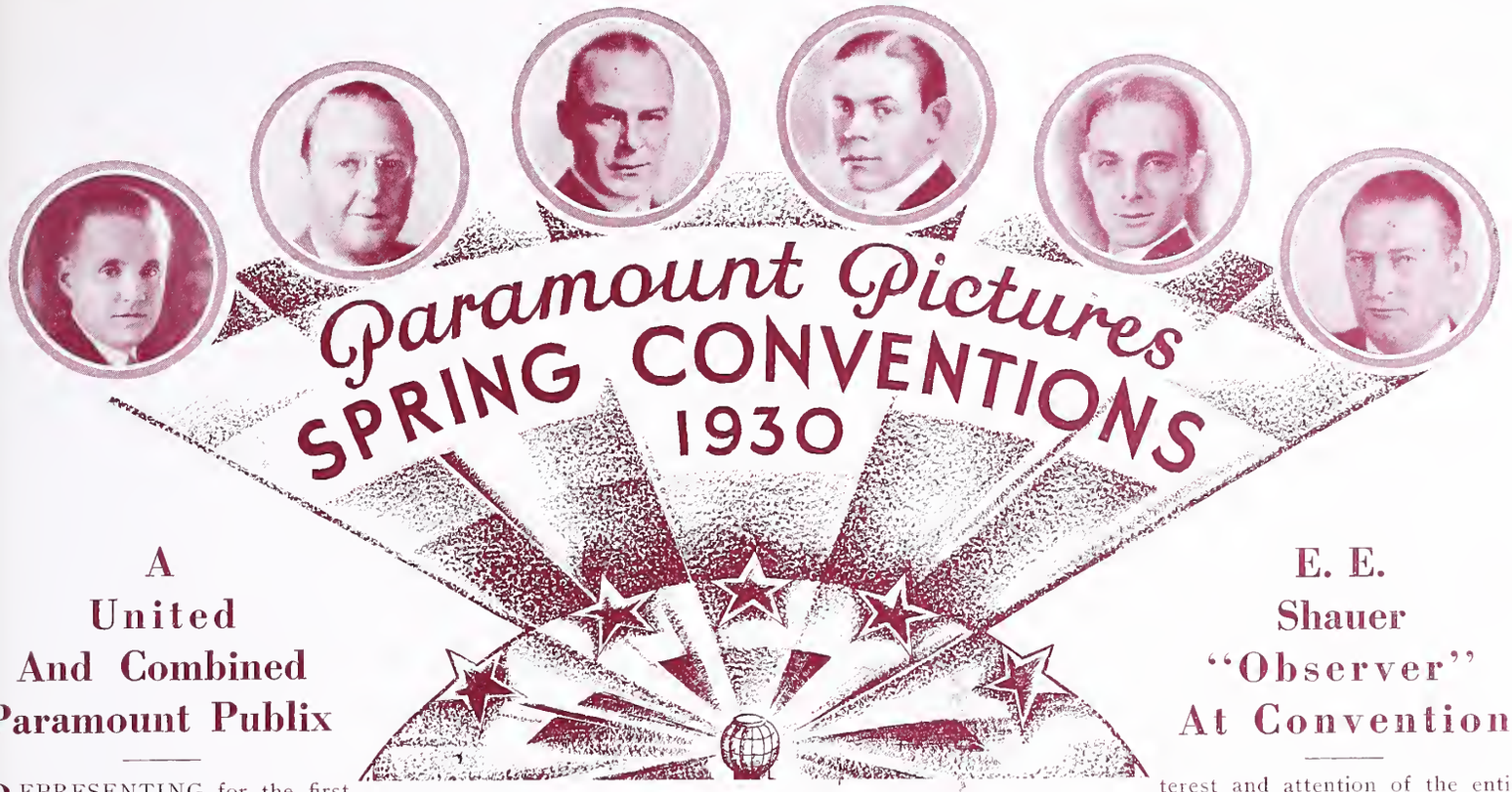
Zukor Present As Chief Guest of Honor

The Aftermath

Both Mr. Zukor and Mr. Seidelman returned from Europe on May 28, firm in the belief that the Paris convention was not only one of the most successful but, beyond any shadow of doubt, the most vital ever held by our company. Certainly, no one will deny that it marks a tremendous step forward in our world-wide expansion, or that it represents a new and greater phase in the progressive development of the Foreign Legion.

Among the foreign language pictures definitely announced by Mr. Seidelman are Spanish versions of "The Benson Murder Case," "Slightly Scarlet," "Grumpy" and "Hole in the Wall;" French versions of "The Big Pond," "Slightly Scarlet" and "Hole in the Wall;" and Swedish and Italian versions of "Hole in the Wall." All of these have special foreign casts. There are also available in German dialogue though with the original English casts "The Mysterious Dr. Fu Manchu," "Kibitzer" and "Sarah and Son." Among the pictures to be filmed in at least six different languages are "The Lady Lies," "The Doctor's Secret," "The Laughing Lady," "Charming Sinners, "Sarah and Son" and "The Letter."

Regarding shorts, our New York and Hollywood studios will continue to produce a complete lineup of one and two-reel foreign language short features, while our Paris studio will concentrate on making 52 French shorts of every type and description, at the rate of one a week.



LEADING FIGURES AT AMERICAN CONVENTIONS

Above left to right: George Schaefer, Jesse L. Lasky, S. R. Kent, Sam Katz, Mel A. Shauer and John D. Clark. Below: E. E. Shauer.

A United And Combined Paramount Publix

REPRESENTING for the first time the combined and united Paramount Publix organizations and not merely the Department of Distribution, more than 300 delegates, including Foreign Legion representatives from England, France, Mexico and Australia, gathered at the Ambassador Hotel in Atlantic City, May 16-19, for the Eastern session of our annual company convention, under the chairmanship of George Schaefer, eastern divisional sales manager. The western session was held in San Francisco, May 23-26, with John D. Clark, western divisional sales manager, presiding. The report on this and the following convention pages details the proceedings at the Atlantic City meeting.

A Convention Different

Not within the memory of the oldest company veterans was there ever a Paramount convention quite like this one. It differed from its predecessors in several notable respects. To begin with, it wasn't a Paramount convention at all, but a Paramount Publix convention. The distinction represents something deeper, more fundamental, more significant, than merely the difference in name. It was evident in the "one for all, all for one" attitude that pervaded the entire convention atmosphere. It was emphasized and repeated dozens of times by the various speakers. Such phrases as "working shoulder to shoulder," "presenting a united and solid front," "a new day in the history of our company," etc., reflected the cooperative spirit now manifest in every department of our giant organization—a spirit which will enable us to maintain our leadership and continue our record-breaking progress.

Secondly, it was purely a business convention, devoted to earnest consideration of our revolutionary production and sales policies and our mighty lineup of product for the coming season. There was no banquet; speeches were cut down to a minimum; and many of the purely local problems were thrashed out in private meetings.

"Foreign-Conscious"

Thirdly, it was, as Mr. Shauer editorially observes, the most "foreign-conscious" convention in our history. The recital of and the tributes paid to the achievements of the Foreign Legion during the past year; the screening of the special foreign trailer, revealing the resourcefulness and ingenuity of the foreign manpower in adapting English language talkies to non-English speaking territories; and the announcement of the imposing production plans for the making of foreign language talkies both in the United States and in Europe—all helped to impress upon every one present the towering importance of the Foreign Department and the increasingly vital part it is playing and will continue to play in the company's progress and development.

Among the officials who addressed the convention were Jesse L. Lasky, first vice-president in charge of production; S. R. Kent, vice-president in charge of distribution; Sam Katz, vice-president in charge of theatre operation; Ralph Kohn, treasurer; Emanuel Cohen, Editor of Paramount Sound News; Charles McCarthy, in charge of public relations; and Mel Shauer, manager of foreign production.

"Master of Ceremonies"

The latter, in the absence of E. E. Shauer and J. H. Seidelman, acted as "master of ceremonies" and introduced the visiting foreign delegates: Messrs. Hicks and Kennebeck of Australia; Messrs. Collins, Gilpin, Cohen and Wild from England; Clarence Margon from Mexico; and Andre Ullmann from France. All of them made brief talks and acquitted themselves with distinction. Without going into detail, it is sufficient to say that they presented in the brief time at their disposal a vivid birdseye view of their respective territories and the problems they have to contend with. Referring to them in a conversation with your Editor, one of the domestic branch managers present summed up the general consensus when he said, "And **we** think **we** have troubles!"



But the chief burden of presenting the foreign department's case fell on the shoulders of Mel Shauer, and he was never in better form. By turns, serious and humorous, he held the rapt interest and attention of the entire assemblage by the ease and fluency of his delivery, by the amazing facts he presented and by his apt and witty introductions.

E. E. Shauer "Observer" At Convention

The absence of Adolph Zukor, E. E. Shauer and J. H. Seidelman was keenly felt by all those present. There was a real thrill when the production trailer was unreeled and Mr. Zukor appeared to deliver his message via the sound screen. As for the leader of the Foreign Legion, Mr. Shauer was present at the convention headquarters, but, owing to the fact that he is still recuperating from his recent illness, he did not attend the meetings. However, he was usually the center of a friendly and interested group in the hotel lobby between sessions, and displayed keen interest in the reports he received of the convention proceedings.

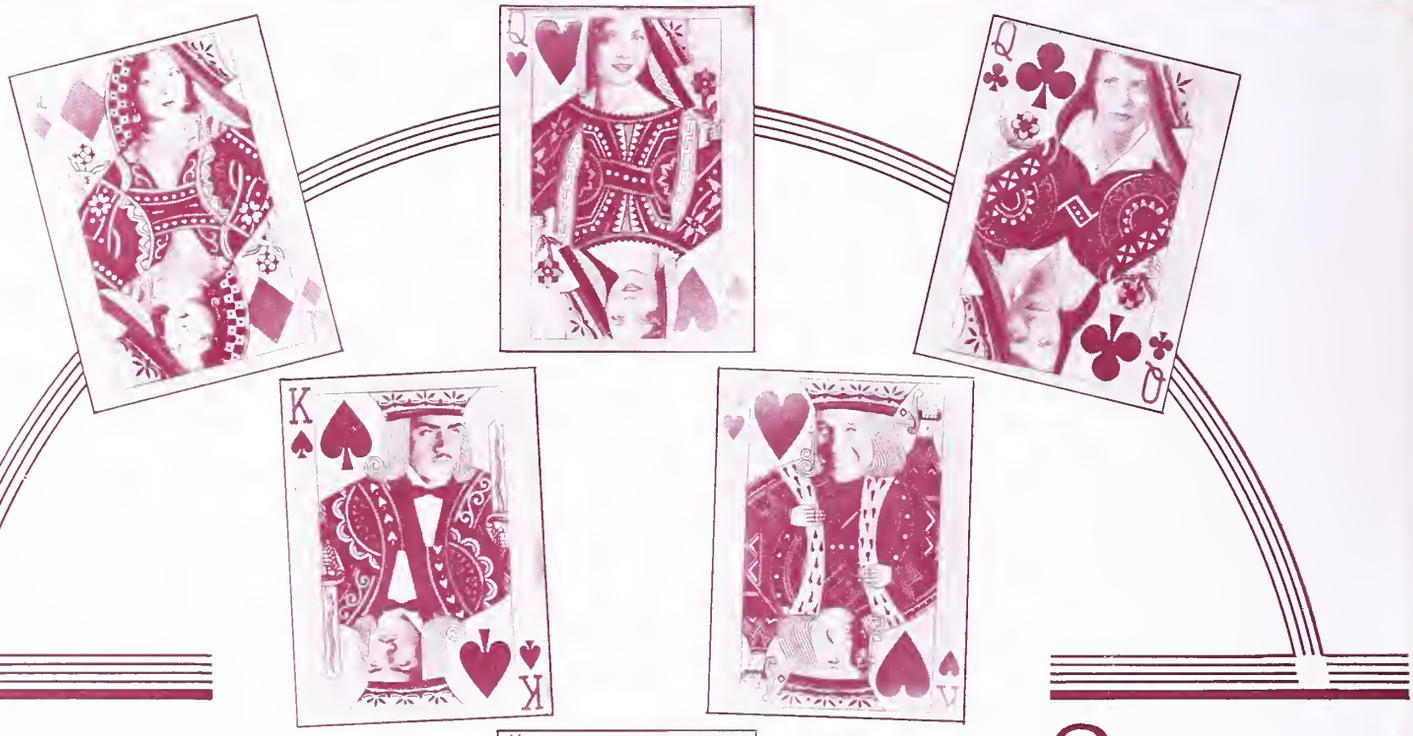
Bouquets for Shauer

Nor was that all. At the suggestion of Chairman George Schaefer, a committee of three formally waited upon Mr. Shauer and presented him with a beautiful bouquet of flowers as a token of the esteem and affection of all the delegates. To the foreign legionnaires present, nothing that Mr. Kent said gave them so much pleasure as his impressive tribute to our own leader. Mr. Shauer would have blushed for sheer modesty, had he heard Mr. Kent eloquently and sincerely laud his leadership and praise his many fine personal qualities.

And speaking of Mr. Kent, himself, we wish it were possible to give you a stenographic report of everything he said. He covered a wide variety of subjects in his usual brilliant, epigrammatic style. He is an unconscious sloganeer with the knack of illuminating a profound thought or idea with one flashing phrase. For example, he summed up the whole philosophy

(Continued page 10, col. 1)

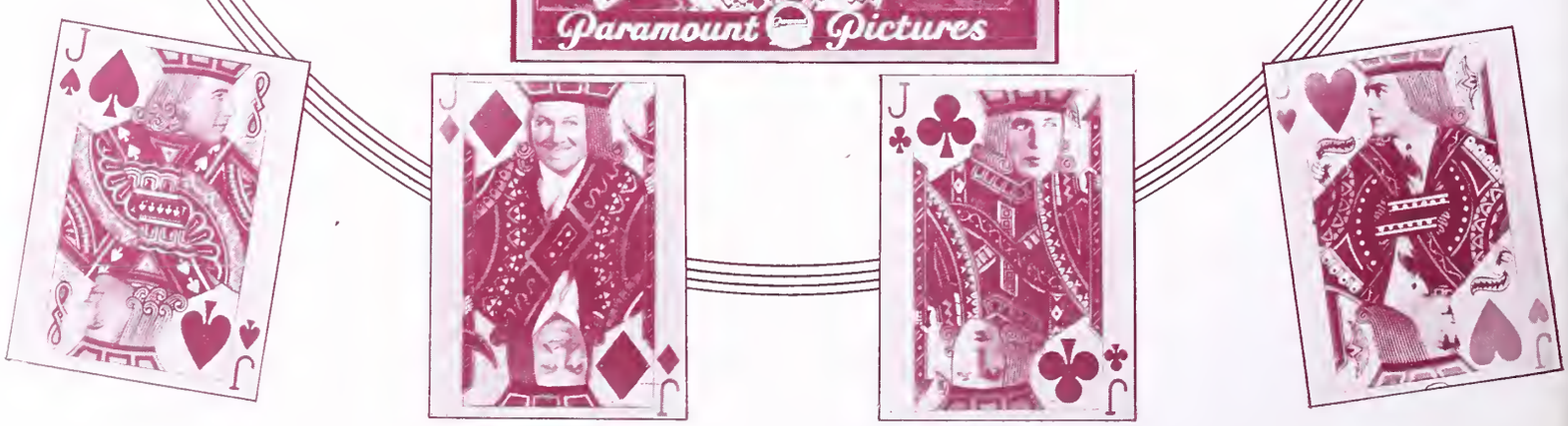
Paramount Publix 1930 Spring Convention



Paramount stars take the gamble out of— showmanship

Paramount pictures guarantee exhibitors a full house





Paramount Publix 1930 Spring Convention

PARAMOUNT TO SPEND 23 MILLION DOLLARS ON NEW PRODUCTION SCHEDULE — INCLUDES 70 FEATURES, 178 SHORTS, 104 SOUND NEWS



FLOYD GIBBONS

The radio headliner makes his screen debut in an exciting short talking film in which he tells a colorful, rapid-fire story of the heroic Byrd expedition to the icy wastes of the South Pole. Film, which makes an excellent advance trailer for the Byrd picture, was screened at the convention and created a sensation!

ON THE OPPOSITE PAGE!

The layout on the adjoining page pictures a winning hand, which every exhibitor will be glad to play next season. It includes the ten Paramount stars, as well as the cover of the marvelous announcement book, prepared by Russell Holman and his advertising staff, which lists the new lineup of product. The star productions are as follows:

4
RICHARD ARLEN
2
GEORGE BANCROFT
4
CLARA BOW
2
NANCY CARROLL
3
RUTH CHATTERTON
CLIVE BROOK
2*
MAURICE CHEVALIER
4*
GARY COOPER
3
JACK OAKIE
2
WILLIAM POWELL
3
CHARLES "BUDDY" ROGERS
**specials*

The delegates were shown a special production trailer on next season's product, which was the finest thing of its kind that we ever looked at, and definitely stamps the new lineup as the greatest in our history!

Flexible Production Policy to Keep Films Timely—Three Epics of Childhood to Be Made—Noted Russian Director Signed—Short Subject Output Doubled—Discontinue Silent News

PARAMOUNT will release 248 talking pictures costing approximately 23 million dollars during the season starting August 1, it was announced by Mr. Lasky at the convention. The new program, which calls for a minimum of 70 full length features, marks an expansion of 60% over the number of pictures announced last year.

This increased productivity, based on the constantly developing facilities of both our East and West Coast studios, is particularly strong in the short subject division, where the output will be doubled for the coming year. In all, there will be 12 Pictorials, 104 one-reel acts, 26 two-reel comedies, 18 Screen Songs and 18 Talkartoons. The news department, which has discarded silent prints entirely, will continue its schedule of two issues per week of Paramount Sound News.

This is the most ambitious production schedule ever undertaken by Paramount, and everybody at the convention enthusiastically agreed with Mr. Lasky that it was an outstanding contribution to the Greater New Show World of talkers for 1930-31.

A noteworthy aspect of the lineup of feature productions is that it will include three films, designed particularly for children, although intended also for adults. These are talking versions of Mark Twain's boyhood classics, "Tom Sawyer," which marks the return to the screen of Jackie Coogan, and "Huckleberry Finn." The third of this type will be "Skippy," a talking version of Percy Crosby's famous kid cartoons.

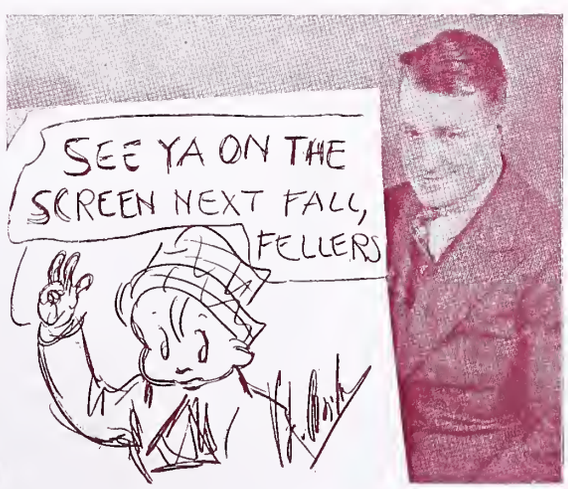
That the new program represents "an embarrassment of riches" was evident from Mr. Lasky's description of the individual pictures—every one a special! Incidentally, only about half of the 70 pictures are announced. The idea is that the Production Department is thus free to choose stories of timely interest and ready to meet the requirements of a constantly changing public taste.

That flexibility in production will also prevail in selling was emphasized by Mr. Kent. In other words an exhibitor will be permitted to buy either the whole 70 at a time, or merely those pictures now announced. In the latter event, the exhibitor will have to take his chances at securing the remainder.

Mr. Lasky introduced several production personalities. One of these was Sergei Eisenstein, the famous Russian director, now under contract to Paramount. Another was Mrs. Schoedsack, wife of the director of "Chang," who described briefly but interestingly the nature of the story and production that her husband is now making in Sumatra. It will be a sound thriller and will be released on next year's program.

Emanuel Cohen, who stressed the importance of shorts, introduced Messrs. Rucker and Vanderveer, the two Byrd cameramen, both of whom gave a vivid description of their hardships in filming the Byrd epic. They backed up Mr. Cohen in his assertion that "With Byrd at the South Pole" is not an ice scenic, not a travelogue, not an educational picture, but an honest-to-goodness dramatic entertainment with elements of comedy, pathos, thrills and suspense.

As at previous conventions, a number of new pictures were screened that left no doubt in the minds of those present regarding the big calibre and entertainment value of next season's product.



THE KID HIMSELF

"Skippy" is going into the movies via Paramount. The little fellow, who daily brings joy to millions of newspaper readers, will come to life on the screen with the help of his boss, Percy Crosby, cartoonist. This is one of the three productions designed primarily for children to be made next season.



SERGEI M. EISENSTEIN

Noted Russian director of "Potemkin" and other films has been signed by Paramount, and is now in Hollywood making preparations for his first American picture. Mr. Eisenstein, who speaks English fluently, addressed the convention, and promised that his first production would not be "arty" but box office!

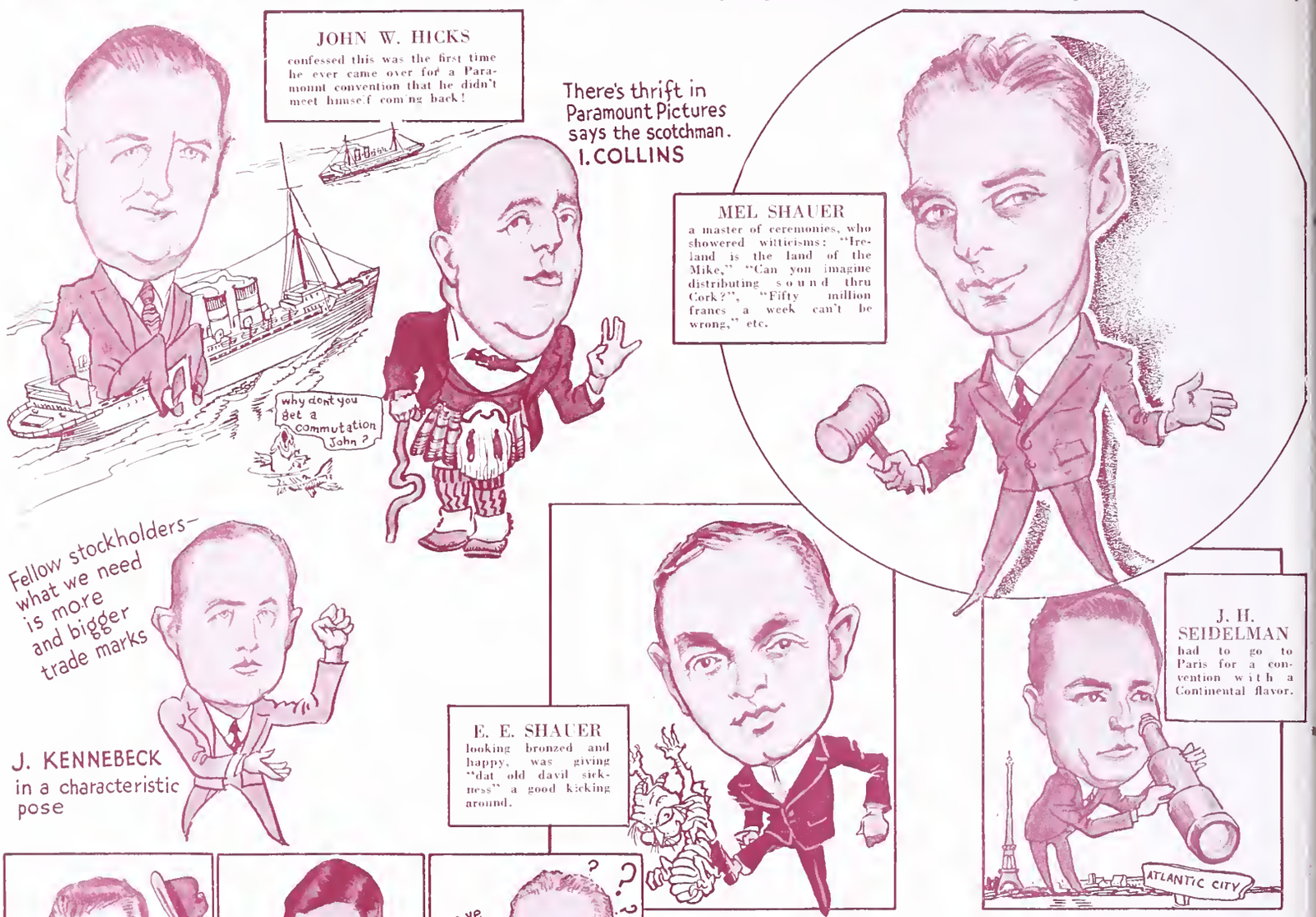
SPECIAL PRODUCTIONS!

The following is the list of special pictures definitely announced for next season. In addition, at least 15 more specials and star hits will be released, bringing the total up to 70 productions.

Harold Lloyd
Moran and Mack
The Spoilers
Follow Thru
4 Marx Brothers
Monte Carlo
The Little Cafe
Manslaughter
Fighting Caravans
Tom Sawyer
Huckleberry Finn
Heads Up
Morocco
The General
The Sea God
Dancing Mothers
Rose of the Rancho
Scarab Murder Case
The Right to Love
Skippy
Lubitsch-Chevalier
Ladies' Man
Kid Boots
Let's Go Native
Rodeo Romance
Laughter
With Byrd at South Pole
Grumpy
Queen High
The Royal Family
Honeymoon Lane
The Silent Enemy

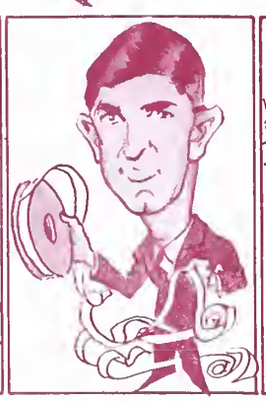
"UNCONVENTIONALITIES"

By promising to muffle our gum-chewing in his august (or is it July?) presence the Editor wheedled Vince Trotta, demon manager of the Art Department, into exposing the follies and foibles of the legionnaires at Atlantic City.





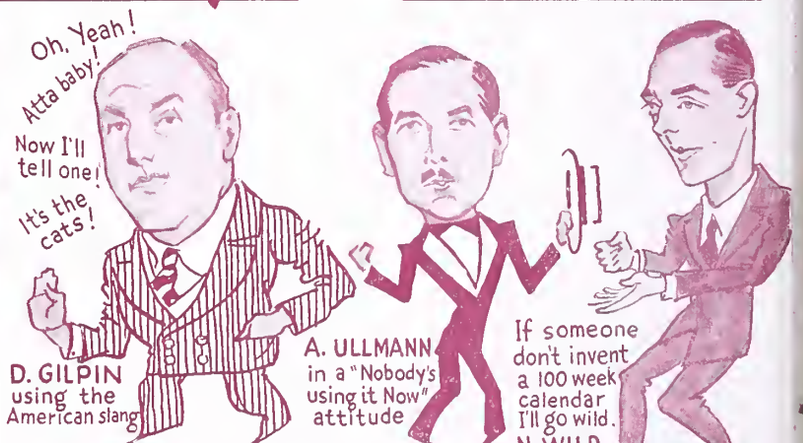
GEO. WELTNER had to rush back a case of "Home Office. I hear you calling me."



AL DEANE was all wrapped up in his marvelous foreign production trailer.

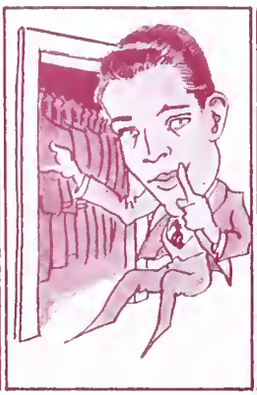


J. NATHAN had the key to every situation—a master hotel room key, but didn't use it!





O. R. GEYER: The convention put him on his feet again; someone hid his shoes!



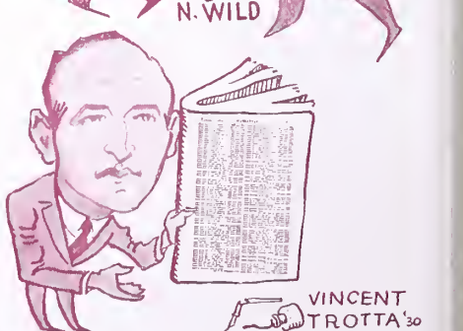
ED. UGAST scattered taffy in beds and hid in clothes closets. Just an old Spanish custom!



SAMMY COHEN: Ye Editor saw all and heard all but doesn't dare tell all!



C. C. MARGON wrote the folks back home all about "the bored walk" in Atlantic City.



OSWALD COHEN was reassured by Mel Shauer: "A Cohen need never feel alone in New York."

Paramount Publix 1930 Spring Convention

LASKY OUTLINES TREMENDOUS PRODUCTION PROGRAM FOR FOREIGN TALKIES — 72 FEATURES IN SIX LANGUAGES TO BE MADE ABROAD



ROBERT ROSENTHAL
Paramount's distributor in Switzerland attended Paris convention.



DICK BLUMENTHAL
Assistant to Robert T. Kane was present at Paris convention.

PARAMOUNT'S EUROPEAN CABINET

To promote that close cooperation which is so essential to the effective prosecution of Paramount's lively plans for the production and distribution of foreign language films on the Continent, an Operations Committee has been organized.

John C. Graham, leader of Great Britain is head of this committee. The other members are Robert T. Kane, General Manager of European Production; Dick Blumenthal, his assistant; Gus Schaefer, General Manager of Distribution for Continental Europe; and Messrs. Ike Blumenthal, Messeri, Souhami and York, the respective heads of Germany, Spain, France and Scandinavia.

At Least 15 More Will Be Produced in Hollywood—Fully Equipped Studio Established in France—Interchange of Stars Between U. S. and Continent—Foreign Trailer Amazes Convention

WITH the ringing declaration that "Pictures are now national, but Paramount is still international," Jesse L. Lasky, first vice president in charge of production, proeeeded to outline to the convention delegates at Atlantic City the tremendous plans for Paramount expansion in the foreign production field, which bid fair to put a studio of our company in every important country of Europe.

"We must frankly face the fact that the talkies have made motion pictures national, due to the desire of each country to have films in its own tongue," said Mr. Lasky. "In other words, the distribution of a motion picture cannot now extend beyond the limits of the language spoken by its cast."

To meet this world-wide situation, Paramount, according to Mr. Lasky, has decided to produce foreign language films on an ambitious scale in Europe as well as in the United States.

Production on the Continent is already underway at a modern and completely equipped studio with five stages, established in Joinville, near Paris. Robert T. Kane, well known American producer, is in charge, and our own Dick Blumenthal is his assistant.

Immediate plans there for next season call for the making of 72 pictures in six languages—French, Spanish, Italian, German, Swedish and Hungarian. Later, pictures will also be made in Czechish and Polish. In addition, between 15 and 20 foreign language films will be made in the United States at our Hollywood and New York studios. For these, Paramount has such outstanding stars as Maurice Chevalier, Adolphe Menjou, Ernst Rolf, Nino Martini, Ernesto Vilches, Marlene Dietrich, Claudette Colbert, Rosita Moreno and others.

Mr. Lasky emphasized that there would be a constant exchange of artists between this country and the Continent, so that every picture would have the benefit of the very best talent available.

The establishment of studios in other countries will follow as soon as practicable. "Whatever country shows the possibility of turning out good talking films will sooner or later have a Paramount studio established there," declared Mr. Lasky. In that connection, he pointed out the probability of establishing a studio in Germany to take care of Central Europe, leaving the French studio to look after the needs of the Latin countries.

Multi-lingual production is more than feasible, Mr. Lasky pointed out, because pictures will be remade and not created. By using stories to whieh we have world rights, the same sets may be used for seenes to be filmed in several languages with different casts.

Special editions of the Paramount Sound News will be established in England and France, according to an announcement made at the convention by Emanuel Cohen, Editor of Paramount Sound News.

Easily the outstanding highlight of the convention was the marvelous foreign trailer, screened for the delegates, which was compiled by Albert Deane of our Foreign Production Department. To say that those present were amazed is putting it mildly. Time and again they burst into spontaneous applause as scene after scene, illustrating the ingenious manner in which the foreign department had grappled with the language problem, was flashed on the screen. You ean talk about such things eloquently for hours, but how much more forceful when you actually see it on the screen! The hearty applause at the finish and the buzz of excited and admiring comment indicated that, as a result of this trailer, our domestie brethren now have a better knowledge and a greater appreciation of the foreign department's resourcefulness and showmanship than ever.



M. J. MESSERI
Managing Director of Spain attended the Paris convention.



CARL P. YORK
General Manager of Scandinavia was a Paris convention delegate.

SOMETHING TO THINK ABOUT!

Please bear in mind the fact that a specific foreign language picture is available for distribution not only in its native country but in all territories where there is a large population speaking that particular language.

For example, the German versions of such pictures as "The Mysterious Dr. Fu Manchu," "Kibitzer," "Sarah and Son," and others to be announced later, may be distributed not only in Germany and Central Europe, but in Central and South America, where there are large German speaking populations. And the same principle holds good for our other foreign versions.

It's an opportunity for extra revenue from a ready-made audience!





CONVENTION LUNCHEON IN PARIS

Instead of the traditional formal banquet, the delegates at the Paris convention held a festive informal luncheon at the Ritz Hotel. In the photo at the left, Mr. Zukor is fourth from the left. In the photo on the right, Mr. Seidelman is fourth from the right. The lady is Mrs. Zukor.

Paramount Publix 1930 Spring Convention



OUR ADVERTISING PLANS!

This is the cover page of the giant advertising manual, distributed at the convention, which contains samples of our national magazine and newspaper ads for next season, as well as information of the ad sales lineup and news of our radio hookups.

(Continued from page 5)

of advertising when he said, "The public need to be reminded as much as they need to be informed."

Mr. Katz was another speaker who made several thought-provoking statements. After paying tribute to Mr. Lasky as a fine-spirited man who put company ahead of self when he suggested to Mr. Zukor the name Paramount Publix, Mr. Katz told the delegates that our company now owns and operates 1561 theatres in the United States, in which it has invested hundreds of millions of dollars and which provide an assured outlet for Paramount pictures. He concluded with the significant remark, "The doors were never as wide open as they are now for the man who can see beyond the tip of his nose, and who can get in step with the new order of things."

Akerson's Tribute

It was a great honor and privilege to hear from George Akerson, Secretary to the President of the United States, who made a special trip from Washington to address the convention. He praised the motion picture as "the great agency of communication," and hailed the members of the Foreign Legion as "the real ambassadors of good will."

Another speaker who was listened to with close attention, not unmixed with awe, was Ralph Kohn, who painted a glowing picture of Paramount's impregnable financial condition. He predicted that within ten years, maybe less, Paramount would be a billion dollar concern!

Mr. Lasky's remarks, as well as those of Emanuel Cohen and others who spoke on production, are reported on preceding pages.

No more fitting closing message could be written to this convention recital than the one given to the delegates by Mr. Kent. He emphasized that the bigger we grow, the greater our responsibility. That responsibility is to make the best product, to give it the most intelligent exploitation, to bring in an adequate profit to the company, and to maintain the high standards, ethics and good-will of our institution around the world.

Humorous Sidelights

The serious business of the convention was lightened by many a laugh. Lots of horseplay and fun in between sessions too. We won't repeat the stuff we've covered on the cartoon page, but tell you about some of the other humorous things seen and heard.

By the way, speaking of the cartoon page, that's one of the finest jobs of its kind ever turned out by any artist. He's just a genius is Vince Trotta. Oh sure, like all geniuses he pretends he's crabby. But his bark is worse than his bite. Underneath his red flannel underwear is a heart of gold. Just a true-blue Paramounteer. Editors are his weakness—and how!

Well, let's get back to the convention and see how good we are at remembering. Ready? Then listen:

Harold Lloyd's representatives handed out pullman slippers to all the boys as a reminder of Harold's latest, "Feet First." So Harry Ballance remarked he hoped Lloyd's next would be called "Suit's Me." The Ufa people gave out souvenirs too. German lighter with delegate's name engraved on it. It works too.... The English gang—Collins, Gilpin, Cohen and Wild—furnished lots of laughs. Who says Englishmen have no sense of humor? You should have heard those boys. Scotland is in Collins' territory. He said most of the Scotch stories are manufactured by Scotchmen in Aberdeen to keep Englishmen on the other side of the border. And that Paramount pictures must be good if the tight-fisted Scotchmen pay to see them Gilpin is the most Americanized Englishman we ever set eyes on. To hear him sling around slang, you'd think he invented it Oswald Cohen had to stand for a lot of kidding about Macy's Department Store. It seems he visited the store to buy something to send back home and took quite a fancy to Macy's foreign department....Vanderveer, Byrd cameraman, said living in tents is no indoor sport in the Antarctic....Mr. Lasky raised a big laugh, when, in describing "The Silent Enemy," he said "I know the animals in it."....Mr. Katz told how he visited the Paramount Theatre in Paris and discovered in the lost and found department a little French boy chewing gum.....Which reminds us, we learned that Ullmann was on the staff of the late Marshal Foch.....After listening to the speeches of the foreign delegates, Emanuel Cohen was called on and started off by saying that to maintain the foreign atmosphere perhaps he ought to speak in Yiddish Here's a story we heard about Jackie Hicks, son of our Australian managing director. The Hickses stopped at the Roosevelt Hotel in New York when they arrived. Hotel has a Teddy Bear Cave for children to play in. Equipped with about fifty bears of all sizes and forms. Jackie visited the Cave and woman in charge asked him how he liked it. "Oh," he said, "I think it's great, but why don't you have a few kangaroos up here too?"

We still laugh every time we think of.....The hotel detective who interrupted the shower bath ye Editor was taking in the Shriners' room.....The bewildered astonishment on Al Deane's face after Clarence Margon finished rearranging (!) the furniture in his (Al's) room How startled Johnny Nathan looked when he discovered that his room key was a master key..... Orel Geyer's futile efforts to keep Eddie Ugast from swiping and hiding everything but the bed....The "knock rummy" we played with Margon going back on the train. That's all there is, there isn't any more!



LEGIONNAIRES ON PARADE!

Foreign delegates photographed on Atlantic City's famed boardwalk during a convention interlude.

Top left: England's Envoys—Messrs. Wild, Gilpin, Collins and Oswald Cohen.

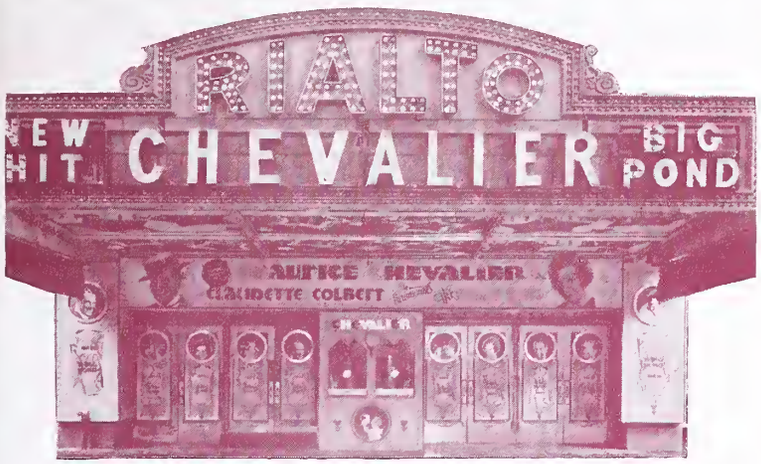
Bottom left: France's Representative—Andre Ullmann.

Top center: Entire Foreign Delegation with Sergei Eisenstein.

Bottom center: Australia's Ambassadors—Messrs. Hicks, Deane (ex-Aussie) and Kennebeck.

Top right: Home Office Group—Messrs. Deane, Sammy Cohen, Geyer, Ugast and Nathan.

Bottom right: Mexico's Emissary—Clarence Margon.



CHEVALIER'S LATEST IS A COMEDY RIOT!

FOR the past several weeks, the traffic problem at the corner of 42nd Street and Broadway, where the Rialto Theatre is located, has been considerable of a problem to the local authorities. The crowds battling to get inside, first to see "Paramount on Parade," and, lately, to watch Maurice Chevalier in his brand new hit, "The Big Pond," have made traffic regulation a well-nigh impossible task.

Be that as it may, even the policemen on the corner are agreed that the new Chevalier production is loaded with comedy. They can hear the people inside laughing their heads off! "The Big Pond" is a sparkling, swift-moving comedy-romance. Not an operetta. The emphasis is upon the story, and what a story! The inimitable star plays a French guide, who comes to America to work in the chewing gum factory of the millionaire whose daughter he wants to marry.

Claudette Colbert, one of the most beautiful and talented actresses on the screen, is the heroine. She also plays opposite Maurice in the French version. Neatly woven into the plot are two marvelous songs, which Chevalier sings as only he can sing them.

THRILLER DE LUXE!

ANYONE who can sit through "The Return of Dr. Fu Manchu" without feeling his blood run cold, must be made of stone! It's no picture for a person with a weak heart. There are enough old-fashioned thrills in it to make half a dozen ordinary pictures. Even the most blasé and hard-boiled movie fan will get a kick out of Fu Manchu's devilishly ingenious machinations. The same great cast that featured the first Fu Manchu film is in this one as well,—Warner Oland, O. P. Heggie, Jean Arthur, Neil Hamilton and William Austin. This production begins where the first one left off. In a perfectly logical way it shows why Fu Manchu didn't really die and how he continues his revengeful course. Broadway voted it a thriller de luxe at the Paramount.



"Return of Dr. Fu Manchu"



"The Texan"

BIGGER THAN "VIRGINIAN"

WHEN it comes to making westerns, no one can beat Paramount. We proved that back in the Zane Grey silent days, and we're doubling and re-doubling the proof today with such material as "The Light of Western Stars," "The Virginian" and—the best of the lot—"The Texan." It's another great all-outdoors, all-action all-talker, with Gary Cooper in a role made to order for him. The story is by the famous O. Henry, with a typical O. Henry twist to it. Fay Wray, as the heroine, never looked and acted better in her life. The other players include such ace-high performers as Emma Dunn, in a swell mother role, and James Marcus as a gospel-quoting sheriff, as unique a screen character as he is funny. "The Texan" gave the Paramount Theatre a big week.

A NAUTICAL BULLSEYE!

THE signal success of "The Fleet's In" prompted our production executives to follow it up with another film of similar background. The result is "True to the Navy," which tops its predecessor for speed, action and laughs. In addition to flashing her old-time pep and "itfulness," Clara displays a singing voice of rare charm and appeal. Fredric March proves his versatility by stepping out of his characteristic role of drawing room hero and playing a slangy, hard-boiled sailor. Harry Green is his usual funny self. The story details Clara's hectic experiences when the entire fleet arrives in town and all her sailor "boy friends" pay her a visit at the same time. "True to the Navy" is typical Bow and typical box office.



"The Devil's Holiday"



"True to the Navy"

A NEW NANCY CARROLL!

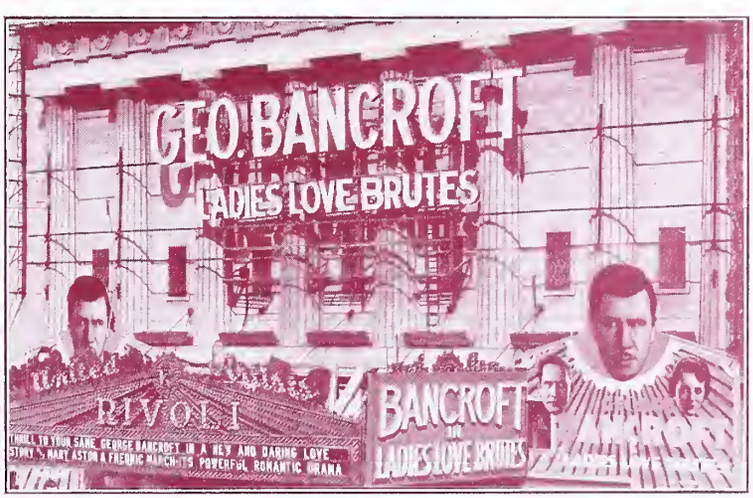
"THE Devil's Holiday" marks a turning point in the career of Nancy Carroll. Heretofore known as a musical comedy actress in "Sweetie" and "Honey," her work in this production, written and directed by Edmund Goulding, stamps her as one of the screen's greatest dramatic actresses. The drawing power of "The Devil's Holiday" at the Paramount in New York and other key theatres throughout the country has been so tremendous that hereafter Nancy will appear exclusively in dramas. Phillips Holmes, leading man, and James Kirkwood and Hobart Bosworth head the sterling supporting cast. We won't attempt to tell you the gripping story; see the picture for yourself before you start to sell it! Only then will you appreciate its possibilities!

NEW BANCROFT FILM GRADE-A MONEY-MAKER!

IN many ways, "Ladies Love Brutes"—a box office title in any language!—is the best Bancroft money-maker ever made. The picture has something for everybody in it—underworld stuff, ritzy society atmosphere, roaring comedy, father love, appealing romance, smashing fist-fights, and typical Bancroft acting.

Imagine Bancroft as a two-fisted, roughneck, skyscraper builder, trying to crash into society, and falling in love with one of those lily-white, aristocratic society women! Some of the funniest scenes in the film occur between Bancroft and his tailor, who tries to make him look presentable. And for sizzling action you can't beat the hammer-and-tongs fist fight between Bancroft and the racketeering building contractors.

Mary Astor as the society wife is a revelation. Fredric March, delivering the kind of performance he gave in "Sarah and Son," is in it too. Remember Davey Durand, the kid in "Innocents of Paris?" His acting here as Bancroft's tough young son is marvelous. And then there is Stanley Fields, the racketeer, whom you will recall as the bootlegger in "Street of Chance."



HOEHEPUNKTE DER DIESJAEHRIGEN PARAMOUNT PUBLIX KONVENTION

BEIM Ost-Meeting unserer jährlichen Konvention waren über 300 Paramountler — darunter englische, französische, australische und mexikanische Vertreter der Auslandsabteilung—anwesend. Die diesjährige Konvention fand vom 16.—19. Mai im Ambassador-Hotel, Atlantic City, unter dem Vorsitz von George Schaefer statt. Das West-Meeting wurde vom 23.—26. Mai in San Francisco unter Führung des westlichen Verkaufsleiters, John D. Clark, abgehalten.

Das diesjährige Treffen unterschied sich in vielen bemerkenswerten Einzelheiten von seinen Vorgängern. Es war das erste Mal, dass die vereinigte Paramount Publix Organisation, und nicht wie bisher nur die Verleihabteilung, an der Konvention teilnahm.

Ferner handelte es sich dieses Mal mehr um das rein Geschäftliche. Grosses Gewicht wurde auf die umfangreiche Produktionsaufstellung und die dadurch hervorgerufenen Verkaufsmethoden für das nächste Geschäftsjahr gelegt. Es gab kein Bankett und Reden wurden auf ein Minimum herabgesetzt. Viele Probleme wurden anstatt vor der Oeffentlichkeit in privaten Zusammenkünften erörtert.

Letzten Endes war es eine Konvention mit "Auslands-Bewusstsein" wie es bisher noch nie dagewesen ist. Die Leistungen der Auslandslegionen in den letzten zwölf Monaten wurden gebührend gewürdigt; ein Vorspannfilm der Auslandsabteilung wurde gezeigt, welcher den unerhörten Erfindergeist und die schöpferische Arbeitskraft der Legionaire in Bezug auf Adoptierung englischer Sprechfilme für nicht Englisch sprechende Länder bewies, und grosszügige Pläne für fremdsprachige Produktionen —sowohl in den Vereinigten Staaten als auch in Europa—wurden bekanntgegeben. Kurz alle Anwesenden gewannen den Eindruck von der zunehmenden Wichtigkeit der Auslandsabteilung im Rahmen der Gesamtorganisation.

Folgende Paramount Publix Direktoren hielten Ansprachen: Jesse L. Lasky, erster Vizepräsident und Leiter der Gesamtproduktion; S. R. Kent, Vizepräsident und Leiter der Verleihabteilung; Sam Katz, Vizepräsident und Leiter der Theaterbetriebe; Schatzmeister Ralph Kohn; Emanuel Cohen, Herausgeber der tönenden Wochenschau und gleichzeitig Leiter der Kurzfilmproduktion; und schliesslich Mel Shauer, als Leiter der fremdsprachigen Produktion. Der letztere vertrat auch unseren Führer E. E. Shauer und dessen Assistenten J. H. Seidelman und fungierte gleichzeitig als Conferencier. Herr Shauer stellte auch die Sprecher der Auslandsdelegation vor. Ein anderer Redner war George Akerson, der Stellvertreter des Präsidenten der Vereinigten Staaten, welcher unsere Organisation pries und die Auslandslegionaire als "Missionäre des wahren Friedens" bezeichnete.

Folgende bemerkenswerte Ankündigungen wurden verlautbar:

Paramount beabsichtigt in der kommenden Saison 23 Millionen Dollar in die Gesamtproduktion von 243 Sprechfilmen zu investieren. Davon sind 65 Programmbilder, der Rest Kurzfilme. Ferner wird zweimal wöchentlich eine Tonwochenschau erscheinen. Die stumme Wochenschau ist eingestellt worden. Speziell für jugendliche Kinobesucher werden drei Programmfilme gedreht; einer davon mit Jackie Coogan.

Unter den Grossfilmen nimmt ein Ernest B. Schoedsack Film (Schoedsack ist bekanntlich einer der Hersteller von "Chang") einen besonderen Platz ein. Dieses Mal handelt es sich um einen tönenden Dschungelfilm aus Sumatra.

Paramount besitzt jetzt in Joinville —ausserhalb Paris—ein tadellos eingerichtetes Atelier, in dem unter der Leitung von Robert Kane fremdsprachige Talkies hergestellt werden. Es wird beabsichtigt, hier in allernächster Zukunft zwölf Filme in sechs verschiedenen Sprachen—Deutsch, Französisch, Spanisch, Italienisch, Schwedisch und Ungarisch—zu produzieren. Ferner sind auch tschechische und polnische Tonfilme geplant. Die Errichtung von Ateliers —speziell in Berlin oder Wien—ist beabsichtigt. Ausserdem werden 15 bis 20 fremdländische Sprechfilme in Hollywood erzeugt, für welche die Paramount solche hervorragende Kräfte wie Chevalier, Rolf, Martini, Marlene Dietrich, Menjou und andere mehr engagiert hat.

Sergei M. Eisenstein, der berühmte russische Schöpfer von "Potemkin," wurde von Paramount kontraktlich verpflichtet und befindet sich bereits auf dem Weg nach Hollywood.

Paramount besitzt und leitet in den Vereinigten Staaten 1561 Lichtspielhäuser—eine Kapitalsanlage von mehreren hundert Millionen Dollar.



A PRESS-ING LUNCHEON IN BUDAPEST!

In the course of their business survey of Europe in the interests of Paramount's foreign markets, Mr. Zukor and Mr. Lasky visited Budapest and met the local press at an informal luncheon. In the above photo, Mr. Zukor is in the center right, while Mr. Lasky is third from the extreme left. Others easily identified are Ike Blumenthal, general manager for Germany and Central Europe, on the right foreground, and directly across the table from him, L. Foldes, branch manager in Budapest.



CONFERENCE IN VIENNA!

The question as to the advisability of establishing a Paramount studio in Vienna was one of the problems discussed. Left to right: Gus Schaefer, general sales manager for Central Europe; Ike Blumenthal; Jesse L. Lasky; Al Kaufman, assistant to Mr. Lasky; Max Wirtschafter, branch manager in Vienna.



PRODUCTION MEETING IN PRAGUE!

The matter of producing Paramount pictures in the Czecho-Slovakian language was thoroughly thrashed out at this meeting. Left to right: Gus Schaefer; R. Jellinek, branch manager in Prague; Adolph Zukor; Ike Blumenthal and Robert T. Kane, general manager of European production.

PARAMOUNT AM BROADWAY

IM Wonnemonat Mai sah Broadway einige der stärksten Paramount Schlager der diesjährigen Produktion.

Die grösste Sensation kreierte "The Silent Enemy," ein synchronisierter Film mit gesprochenem Prolog. Derselbe wurde von dem berühmten Forscher und Jäger William Douglas Burden in den Wildnissen des nördlichen Kanada gedreht, und schildert den Kampf der Ojibway-Indianer mit ihrem stillen Feind, dem Hunger! Einige der packendsten Tieraufnahmen—man könnte fast sagen noch realistischer als in "Chang"—begeistern das Criterion Publikum allabendlich. "Der stille Feind" eignet sich besonders gut für das Ausland; umsomehr, als der Prolog in alle Sprachen übersetzt wird. Der Film sollte sofort nach Erhalt vorgeführt werden damit ein, seiner Qualität entsprechender Reklamefeldzug in die Wege geleitet werden kann. Er ist ein Kassenschlager allerersten Ranges!

Ein anderer kolossal zugkräftiger Film läuft jetzt im Rialto Theater. Es ist Maurice Chevalier's neuester Erfolg "Der grosse Teich." Diesmal spielt der unnachahmbare Bonvivant einen französischen Fremdenführer, der jenseits des grossen Teiches Erfolg in einer Kaugummi-Fabrik und zu gleicher Zeit Herz und Hand der Kaugummi-Millionärstochter gewinnt. "Der Grosse Teich" ist keine Operette, sondern leicht dahinfliessende Komödie, begleitet von einer entzükkenden Handlung. Chevalier singt zwei typische Chansons, die, wie alle Chevalier Songs, bereits Schlager geworden sind. Von diesem Bild wurde auch eine französische Fassung angefertigt. Die übrige Besetzung des Films umfasst berühmte Broadway-Namen mit Claudette Colbert als Gegenspielerin an der Spitze.

Ganz New York erfreut sich an George Bancroft in "Ladies Love Brutes." In dieser Charakterdarstellung verkörpert er einen ungeschliffenen Wolkenkratzer-Erbauer mit gesellschaftlichen Ambitionen. "Ladies Love Brutes" ist ein tolles Durcheinander von Humor, Schlägereien und einer Liebesaffaire. Ueber alles ragt Bancroft's Spiel, welcher von Fredric March und Mary Astor unterstützt wird.

Im Paramount Theater wurde "Dr. Fu Manchu's Rückkehr" mit der ursprünglichen Rollenbesetzung gezeigt. Dem folgte "The Devil's Holiday" mit Nancy Carroll; Gary Cooper in "The Texan" und den Abschluss dieser Bombenserie bildete Clara Bow in "True to the Navy."



HOME!

E NEW YORK TIMES. TUESDAY. APRIL 8. 1930

FIRST OF BYRD PARTY REACH HERE TONIGHT

Two Paramount Camera Men Bringing 20 Miles of Movies Taken During 14 Months.

REELS TO ENTER DUTY FREE

Customs Rules South Pole and Little America Are Not "Foreign Countries"—Films Out in June.

The first members of the Byrd Antarctic Expedition to return to this city after fourteen months in the icy wilderness surrounding Little America in Antarctica will reach port this evening. They are Joseph Rucker and Willard Van Der Veer, Paramount News cameramen.

The expert photographers, who left here on Oct. 1, 1928, are bringing with them twenty miles of motion picture film—a complete pictorial record of the activities of Rear Admiral Richard E. Byrd and his companions on the historic South Polar adventure. Stowed in special tins in the hold of the Grace liner Santa Cruz, the film and containers weigh a ton.

The steamship Santa Cruz, one of the two fast ships boarded by Rucker and Van Der Veer to rush the pictures home in advance of the expedition, is expected to drop anchor off Quarantine at 4:30 P. M. The liner is scheduled to reach Pier 33, at the foot of Hamilton Avenue, Brooklyn, between 6 and 7 P. M.

Film to Be Duty Free.

It was learned yesterday in Washington and confirmed here by Emanuel Cohen, newsreel editor of Paramount, that the Federal Government had granted duty-free entry for the 110,000 feet of film. The ruling was made by F. X. A. Eble, Commissioner of Customs, who decided that the South Pole and Little America were not in a "foreign country." Commissioner Eble directed the customs men to expedite the entry of the film.

Rucker and Van Der Veer will be met at Quarantine by Mr. Cohen and other officials of the Paramount Famous Lasky Corporation. On the trip up the bay to the Brooklyn pier the cameramen will be interviewed. At the pier the film will be unloaded and transferred to motor cars.

The pictures, which were packed to withstand the rigors of an Antarctic Winter and the tropic heat encountered on the voyage here, will be rushed to the corporation's laboratories at 533 West Forty-third Street, where the huge task of developing the negatives will be started at once. It will requlre at least a week to develop the film, at least another week merely to show the complete picture, and then will follow weeks of editing and splicing.

Not to Be Released Till June.

The pictorial history of Admiral Byrd's flight over the South Pole and all of the other achievements of the expedition will not be released until the day, early in June, when the Admiral and his comrades reach New York on the flagship City of New York and the supply ship Eleanor Bolling. On the day of Byrd's arrival the edited reels will be released simultaneously in more than 250 first-line motion picture theatres nationally. Pictures of the arrival of the expedition at Dunedin, N. Z., which came here from the Canal Zone by plane on April 2, have already been released.

The pictures arriving this evening are those taken between January, 1929, and the return of the expedition to Dunedin on March 10 of this year. Two other shipments of pictures, one of 20,000 feet and the second of 35,000 feet, were sent back in February, 1929, when the City of New York and the Bolling returned to New Zealand after the expedition had been settled in its base at Little America. The earlier films have been developed, printed and screened but the final editing was deferred until the major part of the pictorial record reached here.

The film was packed in the Antarctic by Rucker and Van Der Veer in cans holding 200 feet and 400 feet. The containers were sealed with solder to prevent temperature fluctuations from "spotting" the negatives.

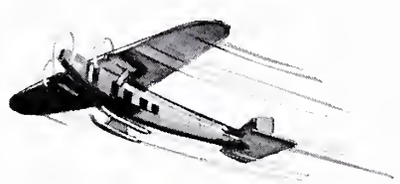


JOE RUCKER



WILLARD VANDERVEER

PARAMOUNT cameramen with Byrd



with

PARAMOUNT'S *Newest Hit*

With BYRD at the SOUTH POLE

FROM THIS 20 MILES OF
MIGHTIEST ACTUAL DRAM

In
TI

FROM the bottom of the world, from the frozen wastes of the mysterious Antarctic, two intrepid showmen-explorers have brought back an amazing drama of REAL daring, courage and adventure. Not only are all the facts, the thrills the comedy and the dangers of Byrd's colossal race to the South Pole spread before your astonished eyes—an entertainment has been produced that will enthuse every type of theatre patron. Primarily here is A GREAT SHOW! With TALKING and SOUND.

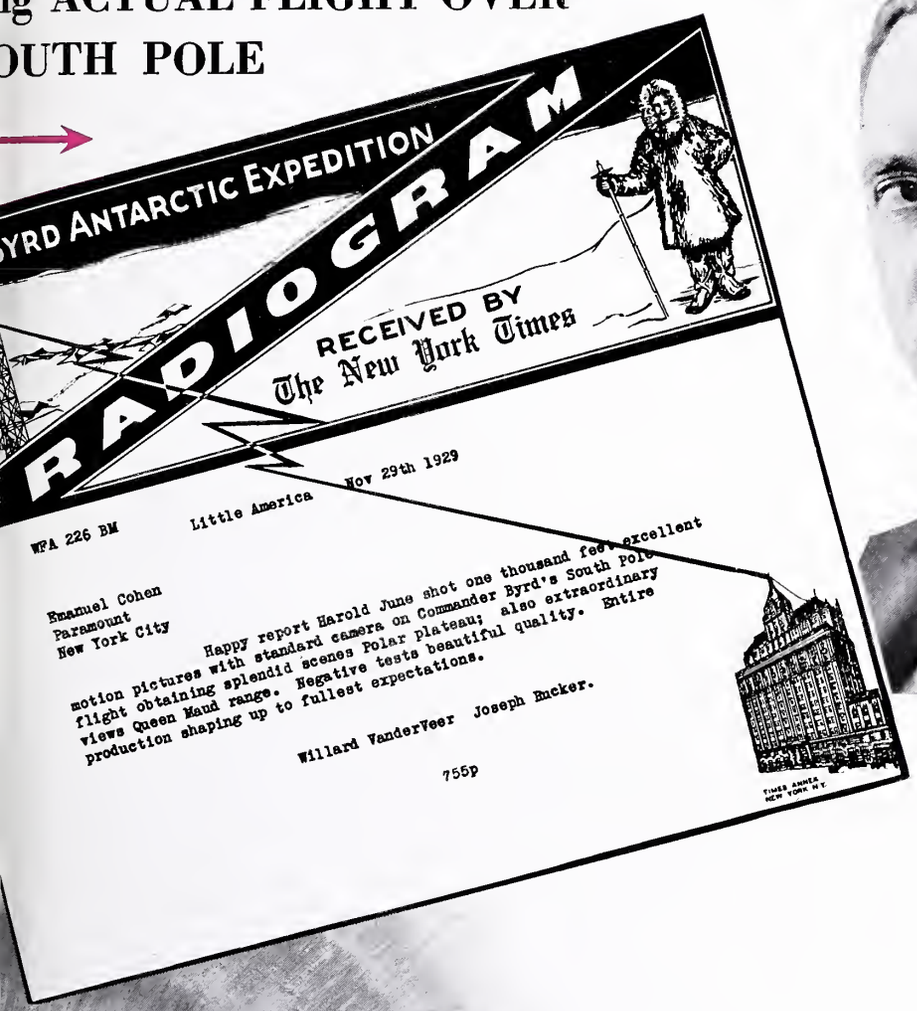




WITH BYRD AT T

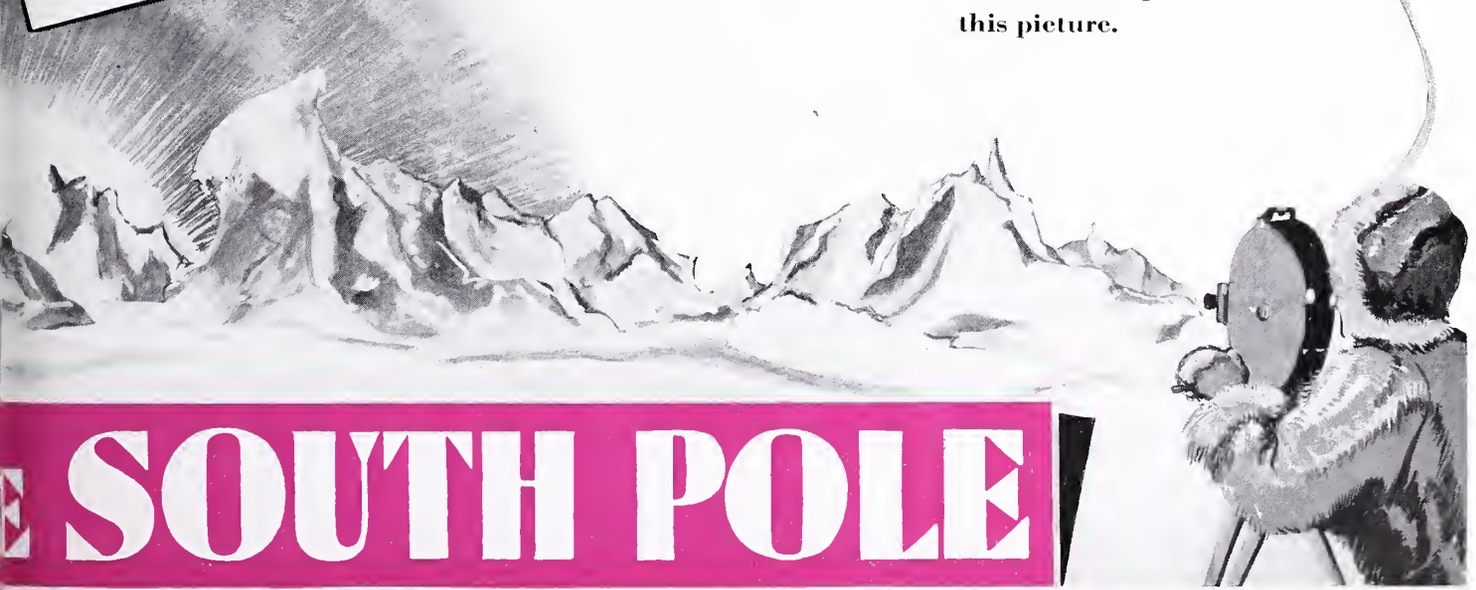
ILM WILL COME THE EVER PHOTOGRAPHED!

ng ACTUAL FLIGHT OVER OUTH POLE



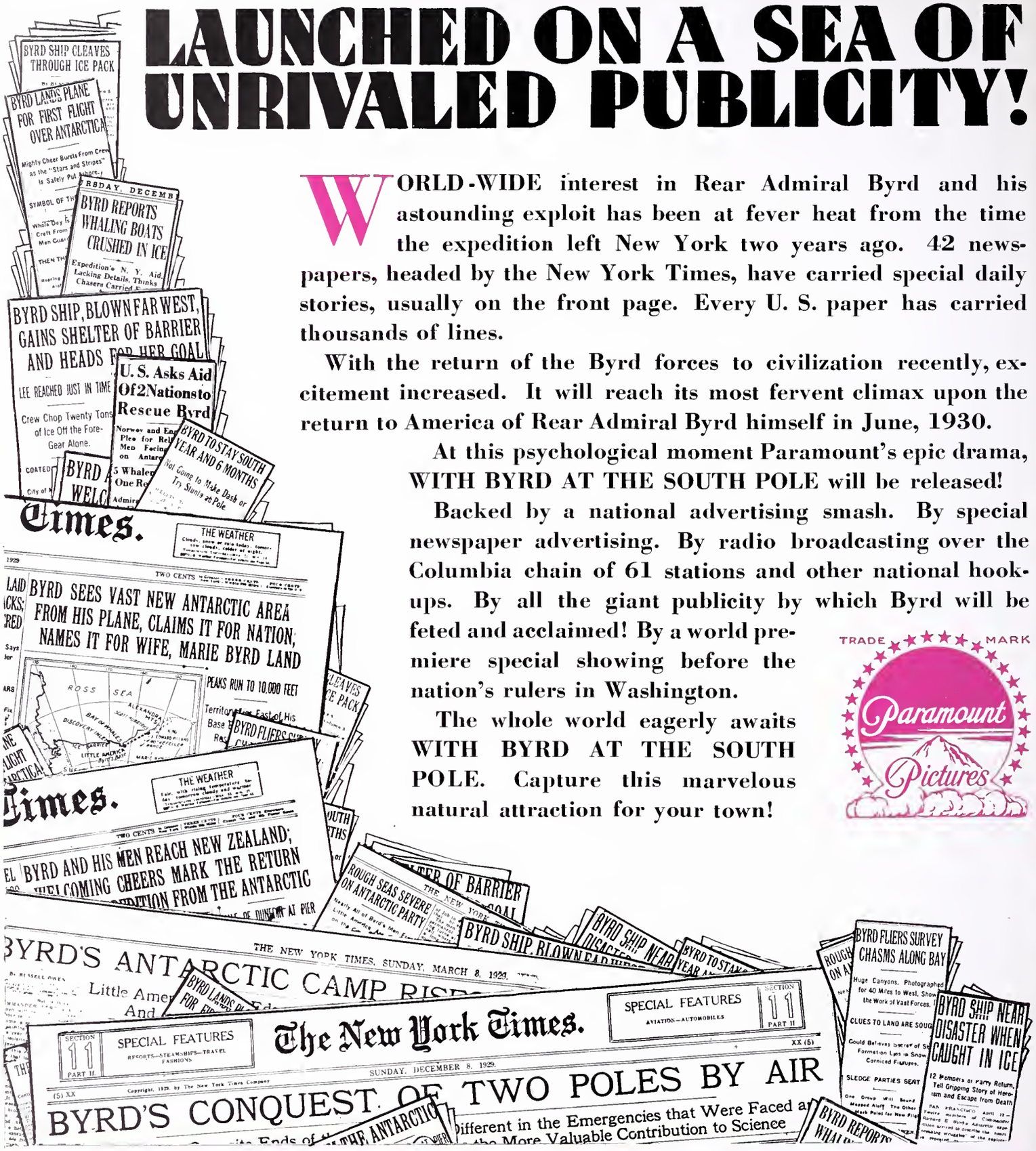


REAR ADMIRAL RICHARD E. BYRD, whose immortal achievement is now preserved on film for posterity and for the lucky theatre-going millions of the present day. Rear Admiral Byrd lent every possible co-operation to the production of this picture.



E SOUTH POLE!

LAUNCHED ON A SEA OF UNRIVALED PUBLICITY!



WORLD-WIDE interest in Rear Admiral Byrd and his astounding exploit has been at fever heat from the time the expedition left New York two years ago. 42 newspapers, headed by the New York Times, have carried special daily stories, usually on the front page. Every U. S. paper has carried thousands of lines.

With the return of the Byrd forces to civilization recently, excitement increased. It will reach its most fervent climax upon the return to America of Rear Admiral Byrd himself in June, 1930.

At this psychological moment Paramount's epic drama, WITH BYRD AT THE SOUTH POLE will be released!

Backed by a national advertising smash. By special newspaper advertising. By radio broadcasting over the Columbia chain of 61 stations and other national hookups. By all the giant publicity by which Byrd will be feted and acclaimed! By a world premiere special showing before the nation's rulers in Washington.

The whole world eagerly awaits WITH BYRD AT THE SOUTH POLE. Capture this marvelous natural attraction for your town!

TRADE MARK
Paramount Pictures

WITH BYRD AT THE SOUTH POLE

PARAMOUNT AAN BROADWAY

GEDURENDE Mei bracht Paramount de beste films in omloop van ons tegenwoordig productie programma. Deze films werden als gewoonlijk allereerst aan Broadway vertoond.

Van deze films noemen wij in de eerste plaats "De Stille Vijand" een stille film, gesynchronizeerd met muziek en klank imitatie. De film heeft een gesproken proloog. De film is opgenomen door den bekenden ontdekkingsreiziger en jager, William Douglas Burden, in het hooge Noorden van Canada, en stelt voor den strijd der Ojibway Indianen tegen hun grooten stillen vijand 'honger. De film bevat o. a. eenige interessante dieren opnamen, die zelfs Chang overtreffen. De film draait op het oogenblik in het Criterion Theater in New York City. Entrees kosten $2.00 Deze produetie is ideaal voor distributie in den vreemde, temeer daar de gesproken proloog gehersynchronizeerd zal worden in elke vooraanstaande vreemde taal.

Laat deze film draaien zoodra U een copie ontvangt en bepaal daarna Uw exploitatie campagne. Het is in alle opzichten een eerste klas geldmaker.

Een tweede succes-kassa film is Maurice Chevalier's jongste film "The Big Pond" (waarmee de Atlantische Oceaan bedoeld wordt), die thans in het Rialto Theater voor uitverkochte zalen draait. In deze film speelt de onvergelijkelijke Chevalier de rol van een Franschen gids, die in Italie verliefd wordt op een Amerikaansch meisje; zij haalt Papa over om den knappen gids mee te nemen naar Amerika waar de jonge man spoedig een groote rol speelt in de kauwgummi fabriek van den Amerikaanschen millionnair en een even groote rol in het hart van diens dochter. In deze film zingt Mauriee Chevalier twee liedjes, die weldra groote populariteit zullen verkrijgen, overal waar de film vertoond wordt. Deze film is tegelijkertijd in 't Fransch vervaardigd, met Claudette Colbert, in de vrouwelijke hoofdrol.

In het Rivoli Theater onderhoudt George Baneroft de bezoekers met een zijner geestige en krachtige karakterfilms getiteld "Ladies Love Brutes." Bancroft speelt in deze film de rol van een rijk geworden aannemer, die "hooger op" wil. De film bezit alle elementen om publiek te trekken: kluchtspel, een vuistgevecht, liefde en dan natuurlijk ook Baneroft's geheel eigen en typiseh spel. Fredrie Mareh en Mary Astor spelen de nevenrollen.

In het Paramount Theater werden vertoond: "The Return of Dr. Fu Manchu," "The Devil's Holiday" met Nancy Carroll in de hoofdrol; voorts Gary Cooper in "The Texan" en Clara Bow in "True to the Navy."

BELIEVE IT OR NOT!

You'll have to take our word for it, these not easily identified individuals on the right are none other than, reading left to right, Mary Brian, Jack Oakie and Skeets Gallagher, who appear in Oakie's initial starring vehicle, "The Social Lion," as hilarious a comedy as ever graced the screen.

INDRUKKEN DER PARAMOUNT PUBLIX CONVENTIE

MEER dan 300 leden onzer organisatie, waaronder gedelegeerden der Engelsche, Fransche, Australische en Mexicaansche divisies waren aanwezig op onze jaarlijksche conventie, in het Ambassador Hotel, te Atlantie City. Zooals gewoonlijk werden ook dit jaar twee conventies gehouden. De eerste van 16 tot 19 Mei jl. voor het Oostelijk gedeelte der Vereenigde Staten, onder voorzitterschap van den Heer George Schaefer, Directeur der Verkoop- en Verhuur Afdeeling voor het Oosten des lands en de tweede conventie van 23 tot 26 Mei jl. in San Francisco, onder leiding van den Heer John D. Clark, Directeur der Westelijke Verkoop- en Verhuur Afdeeling.

De conventie week in verschillende opzichten af van eenige belangrijke vroegere conventies. In de eerste plaats waren de Paramount, zoowel als de Publix organisaties vertegenwoordigd in tegenstelling met de vorige conventies, welke uitsluitend uitgeschreven waren voor de Distributie Afdeeling.

Ten tweede stond deze bijeenkomst in het teeken van zakelijkheid, teneinde aller aandacht te vestigen op den omkeer die de produetie en distributie in het afgeloopen jaar heeft ondergaan en die de ontzaglijke produetie plannen der Maatschappij voor het komende seizoen heeft bepaald. Er waren geen feestmalen. Toespraken waren kort en bondig en vele kwesties en vraagstukken van algemeen belang werden op den achtergrond gesteld en in kleinere groepen afgehandeld.

Ten derde was deze conventie zeker de meest 'buitenland-bewuste' in onze geschiedenis. Het verslag onzer prestaties gedurende de afgeloopen twaalf maanden en het daaropvolgende huldebetoon; het vertoonen van de speeiale buitenlandsche aankondigingsfilm, waaruit de vooruitstrevendheid en het initiatief blijken, om Engelsche klankfilms geschikt te maken voor de buitenlandsehe markt; en tenslotte het publiceeren van ons ambitieus produetie programma voor het vervaardigen van een reeks spreekfilms in vreemde talen zoowel in Amerika, als in het buitenland; dit alles liet een onvergetelijken indruk achter op de gedelegeerden, die zich meer dan ooit bewust gevoelden van de grootheid en macht onzer buitenlandsche afdeeling.

Onder de Paramount officials, die de eonventie toespraken, bevond zich de Heer Jesse L. Lasky, Viee-President en Direeteur der Produetie Afdeeling; voorts S. R. Kent, Vice-President, belast met de Distributie; Sam Katz, Viee-President en Direeteur der Theater Afdeeling; Ralph Kohn, finaneieel beheerder van Paramount; Emanuel Cohen, de redaeteur van Paramount Sound News en Direeteur der Afdeeling Korte Films; en Mel Shauer, Direeteur der Buitenlandsche Productie Afdeeling. Laatstgenoemde nam de honneurs waar als ceremoniemeester, daar de Heer E. E. Shauer, de Directeur der Buitenlandsche Afdeeling, zoowel als de Heer Seidelman, Assistent-Directeur der Buitenlandsehe Afdeeling, afwezig waren. Hij stelde de bezoekende buitenlandsche gedelegeerden voor aan de conventie. George Akerson, Secretaris van den President der Vereenigde Staten, mede aanwezig, hield een toespraak, waarin hij een woord van lof bracht aan onze organisatie en de buitenlandsche Paramounters "met recht ' good will' Gezanten" noemde.

De afwezigheid van de Heeren Adolph Zukor, E. E. Shauer en J. H. Seidelman werd door de aanwezigen zeer sterk gevoeld. Zukor en Seidelman waren in Parijs op een verkoops- en produetie conventie aldaar. De Heer Zukor zond een telegram en hield een klankfilm speech. De Heer Shauer was wel in Atlantic City, doch oordeelde het raadzamer niet op de eonventie te komen, daar hij nog herstellend is, van zijn ziekte. Niettemin vond hij tijd voor een praatje met vrienden en bekenden, terwijl men hem voortdurend van het verloop der eonventie bijeenkomsten op de hoogte hield.

Hetgeen op de eonventie bekend gemaakt werd, komt in het kort neer op het volgende:

Gedurende het komende jaar, zal Paramount 25 millioen dollars besteden aan het produeeeren van 243 klankfilms, waarvan 65 groote films en de rest korte films. Behalve deze onovertroffen productie zal Paramount Sound News verschijnen met 104 edities, of twee per week. De stille nieuwsrol zal niet weer in omloop gebracht worden. Tenminste drie der groote films zullen van speeiaal interesse zijn voor de jeugd. Jackie Coogan behoort tot de sterren in een dier drie films.



ONE FOR ALL!

Despite the costume, it is easy to recognize Charles "Buddy" Rogers. He is dressed as one of "The Three Musketeers" for the costume ball in "Follow Thru," that tuneful musical comedy in which he is co-starred with Nancy Carroll.

Een der speciale producties is een klankfilm uit de dierenwereld, in Sumatra gefilmd door Ernest B. Sehoedsaek, een der vervaardigers van de bekende film "Chang."

Paramount heeft thans in Joinville, buiten Parijs, een geheel modern ingericht atelier, waarvan Robert Kane directeur is, voor het vervaardigen van klankfilms in vreemde talen. Het staat thans vast dat in Joinville allerminst twaalf vreemde spreekfilms vervaardigd zullen worden in zes talen, te weten: Fransch, Spaansch, Italiaansch, Duitsch, Zweedsch en Hongaarseh. Later ook in Tsjeehisch en Poolsch. Zoodra de vereischte daartoe gevoeld wordt, zullen nog twee Europeesche ateliers verrijzen in Berlijn en in Weenen. Dit twaalftal vreemde spreekfilms wordt vermeerderd met vijftien of twintig vreemde spreekfilms, welke in Hollywood geproduceerd worden. Voor deze serie klankfilms heeft Paramount eenige bekende sterren contractueel verbonden. Wij noemen, Mauriee Chevalier, Rolf, Martini, Marlene Dietrich, Menjou en eenige anderen.

Paramount heeft een contract gesloten met Sergei M. Eisenstein, den beroemden Russischen regisseur van "Potemkin" die reeds op weg is naar Hollywood, om aldaar zijn eerste Paramount film te regisseeren.

Paramount heeft verscheidene millioenen dollars vastgelegd in de 1561 theaters in de Vereenigde Staten.

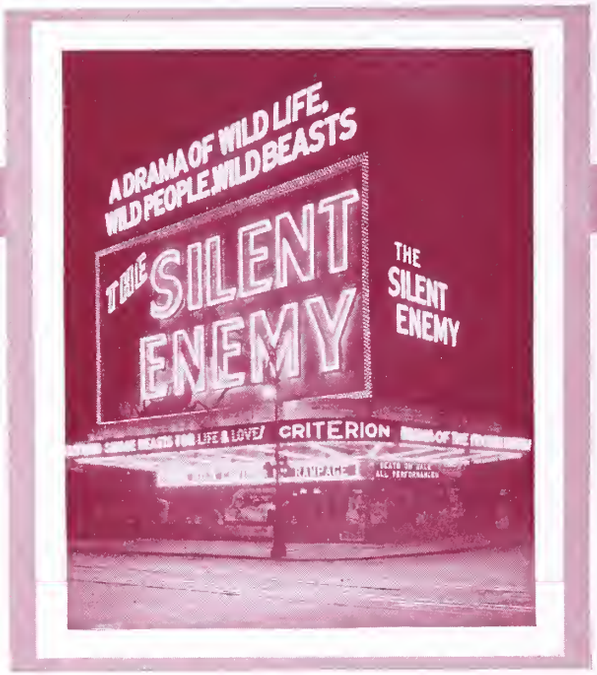
Geen kernachtiger boodschap had aan deze conventie overgebraeht kunnen worden, dan die van den Heer S. R. Kent. "Hoe grooter wij worden, des te grooter wordt onze verantwoordelijkheid," sprak de Heer Kent. "Die verantwoordelijkheid bestaat in het vervaardigen van het beste product, het geven der beste exploitatie, teneinde de inkomsten der Maatsehappij in evenredigheid te brengen met de groote onkosten en in het handhaven onzer principes van 'good-will' over de geheele wereld.



A COMING EVENT!

"Coming events cast their shadows before," so, judging by the above silhouette, you may shortly expect the arrival of "Grumpy," with Cyril Maude, famous English star, in the title role.




A DRAMA OF WILD LIFE,
WILD PEOPLE, WILD BEASTS
THE SILENT ENEMY
THE SILENT ENEMY
CRITERION



















"THE SILENT ENEMY" AMAZING NATURAL DRAMA!

Indian Epic Combines Breathtaking Thrills of "Chang" and Vivid Action of "Four Feathers"—75,000 Wild Animals on Rampage Furnish Smashing Climax—Film's Debut at Criterion

WHAT easily looks to be one of the most spectacular natural dramas ever to reach the screen, and a terrific box office attraction, judging by its amazing reception in New York, is Paramount's stirring Indian epic, "The Silent Enemy," which made its world debut on May 19 at the $2 Criterion Theatre before an ultra-smart society audience.

Filmed by a group of wealthy society sportsmen in the frozen wilds of Northern Canada, the picture depicts the grim, unending struggle of the Ojibway Indians against "the silent enemy"—hunger! There is a warm romance woven in between an Indian brave and a pretty maid, a romance dramatically heightened by a menacing "medicine man," but the production's chief claim to fame is its remarkable and overpowering animal sequences.

The thundering climax, in which a handful of Indians oppose 75,000 maddened caribou, is even more thrilling than the elephant stampede in "Chang" or the rampageous hippopotami in "The Four Feathers." In addition, there are many other exciting scenes, such as the battle between a bear and a panther, another between an Indian hunter and a bear, another between a giant moose and several wolves, etc.

Just as "Chang" had its comedy monkey, so does "The Silent Enemy" have its comedy bears—a couple of bear cubs, whose antics elicit hearty laughs. And there is also a little boy, whose activities are strongly reminiscent of the boy in "Chang." In fact, "The Silent Enemy" has everything "Chang" had, plus a hundred other surprising thrills.

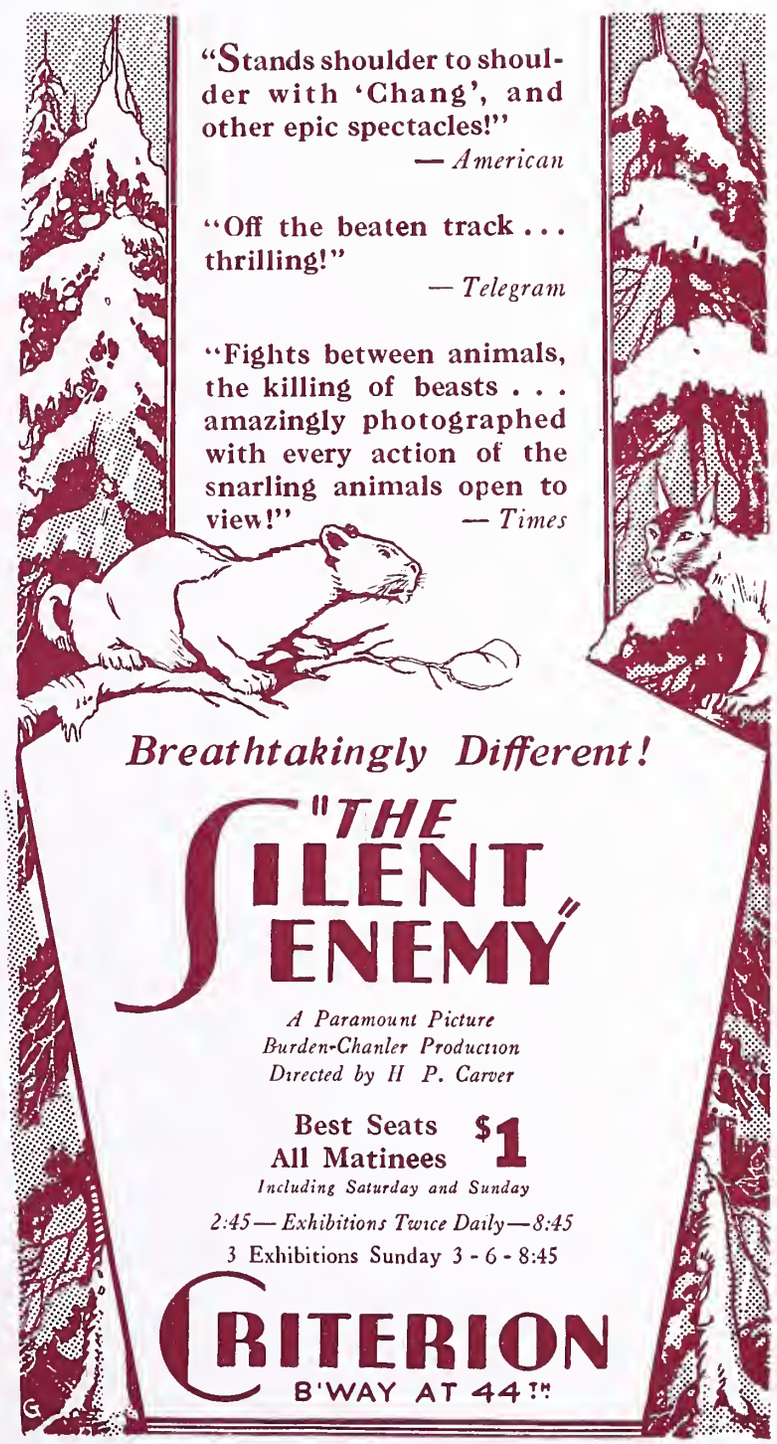
Naturally, "The Silent Enemy" is a silent film. Sound and dialogue for such a production are not only unnecessary, but impractical, impossible. However, it has been synchronized with a marvelous musical score, and strengthened by a talking prologue, in which the Indian chief, who appears in the picture, attests to the authenticity of the production.

From the standpoint of foreign distribution, "The Silent Enemy" is made to order. In that respect, it is a box office "natural" in more than one way. With the experience the Foreign Legion has had in distributing "Chang" and "The Four Feathers," it ought to be a cinch to roll up record grosses on this one.

That the picture is an attraction for all classes is being proven right now on Broadway. Despite abnormally hot weather, despite sharp competition from a dozen of the latest and best talking pictures in rival theatres with cheaper admission prices, fine cooling systems and elaborate supplementary programs, "The Silent Enemy" is one of the few pictures doing capacity business.

Within the next few weeks, prints will go out to all the offices. Screen the picture as soon as you get it, and start making plans for its proper publicity and exploitation right away. "The Silent Enemy," efficiently merchandised, will be one of the biggest money-makers on your program!

The layout on the opposite page shows some of the stills from the production and a night shot of the Criterion Theatre on Broadway.



Full size reproduction of newspaper ad, incorporating some of the reviews, that followed the picture's world premiere at the Criterion Theatre.

TITLE WANTED!

Altho the title, "The Silent Enemy," typifying Hunger, suits the picture, it is, nevertheless, open to misunderstanding and misinterpretation. Some people, first reading the title, may even get the impression that it is a war picture!

Albert Deane, of our Foreign Production Department, suggests that in foreign countries the picture be titled "Caribou" because of the important role these animals play in the production. He explains that this word may readily be capitalized in all foreign languages the same as "Chang" was.

We gladly pass his suggestion along, and will be pleased to publish in these columns any other suitable titles that may suggest themselves to our readers. Send them in!

SEIDELMAN'S LETTER!

Under date of May 8, Mr. Seidelman addressed a letter to all our offices, calling attention to "The Silent Enemy," telling something of the inside story of its making, and furnishing data pertinent to its foreign distribution.

One of the points he brought out is that the talking prologue at the beginning of the picture will be resynchronized into the following eight languages: German, French, Spanish, Portuguese, Swedish, Italian, Polish and Dutch.

The fact that the picture is silent makes it suitable for all types of theatres. Those with sound equipment, of course, will have the benefit of the talking prologue and the inspiring musical score.

Mr. Seidelman urges that the film be effectively publicized and promptly released.



SAILORS AHOY!

It may be a little difficult for Clara to be "True to the Navy"—that is the whole navy—at one and the same time, but it's easy for the navy to remain true to Clara. And that's where the nautical complications set in! In her latest picture, the "It" girl flashes all her old-time pep and personality, and repeats the success she scored in "The Fleet's In."

A PARAMOUNT NA BROADWAY

O MEZ de Maio viu a estreia na Broadway de mais alguns dos melhores filmes desta temporada. Em primeiro logar vem "The Silent Enemy," um filme mudo, com um prologo falado e bella synchronização. Feita por Douglas Burden, notavel explorador e sportsman, esta producção nos dá á estampa estupendas aventuras nas regiões selvagens do Canadá. E' um filme que se pode comprar a "Chang," estando correndo desde algumas semanas na téla do Criterion a $2.00 a entrada. Na sua versão para o estrangeiro, será o prologo falado nas linguas dos paizes a que se destine. Não temos a menor duvida em affirmar que "The Silent Enemy" é filme para todos os publicos.

Uma outra producção de estrondoso successo foi a terceira de Maurice Chevalier, "The Big Pond," que se acha em exhibição no theatro Rialto. Agora temos o cançonetista francez em um argumento differente de tudo quanto elle até aqui já nos deu. Trata-se de um romance e não de uma opereta. A linda estrella Claudette Colbert é a coadjutora de Chevalier nesse filme, que tem duas versões, uma franceza e outra ingleza.

O esperado filme de George Bancroft, "Fascinação da Força" (Ladies Love Brutes), já está em exhibição no Rivoli. Trata-se de um drama da vida social tendo Mary Astor como leading-lady. Frederic March trabalha em opposição a Bancroft.

Pela téla do theatro Paramount passaram "A Volta de Fu Manchu," com o mesmo quadro de artistas da producção inicial, e mais "The Devil's Holiday," com Nancy Carroll, "O Adorado Impostor," com Gary Cooper, e Clara Bow no sua comedia "True to the Navy," ha tanto tempo esperada.

PONTOS CULMINANTES DA CONVENÇÃO DA PARAMOUNT PUBLIX

MAIS de trezentos membros da nossa organização, incluindo representantes dos territorios estrangeiros da Inglaterra, França, Australia, Mexico, etc., estiveram presentes aos trabalhos do ultimo congresso internacional reunido de 16 a 19 de Maio, no Hotel Ambassador, em Atlantic City. George Schaefer, gerente geral da nossa Divisão do Léste, officiou o cerimonial do congresso. As sessões do Pacifico tiveram logar de 23 a 26 de Maio, em São Francisco da California, com John D. Clark, chefe da Divisão do Oeste, como presidente.

No congresso deste anno notaram-se diversos pontos de differença dos demais congressos. Um dos principaes foi a funcção da Publix na organização Paramount, como parte integrante da companhia e não como um departamento de distribuição, como até ha pouco se dava. Em segundo logar, caracterizou-se o congresso pelo mais estricto methodo de trabalho. Os discursos foram os mais curtos e summarios que já ouvimos, entrando os convencistas no ámago dos assumptos a serem estudados.

Um facto de grande relevo, tambem, foi o notar-se a influencia que o elemento estrangeiro exerceu em todas as sessões da grande reunião. Nunca, na historia da Paramount, tinha havido um congresso internacional em que o internacionalismo dos filmes fôsse estudado a tão pequenos detalhes e que nelle se désse curso tão pronunciado aos assumptos de além-fronteiras americanas. Os dirigentes do nosso departamento estrangeiro foram unanimes em exalçar o nosso difficil trabalho de adaptar das fitas faladas em inglez para os publicos que ignoram essa lingua, difficuldade essa que já está quasi resolvida pelo systema de titulos. Foi tambem posto em destaque o novo programma de fitas em linguas estrangeiras, notadamente em hespanhol e em francez, o que constitue um precedente de magna importancia para o mercado exterior.

Durante os trabalhos do congresso fizeram-se ouvir Mr. Jesse L. Lasky, primeiro vice-presidente da Paramount Publix e seu director de producção; Mr. S. R. Kent, vice-presidente a cargo da distribuição; Mr. Sam Katz, vice-presidente a cargo da administração dos theatros; Mr. Ralph Kohn, thesoureiro; Mr. Emmanual Cohen, a cargo do **Paramount Sound News** e director da producção de assumptos curtos; e M. Mel. Shauer, gerente do departamento de producção estrangeira que, na ausencia de Mr. E. E. Shauer, director daquelle departmento e do seu ajudante Mr. J. H. Seidelman, dirigiu a cerimonia de apresentação dos varios delegados estrangeiros. Depois, ouviu-se ainda Mr. George Akerson, secretario do presidente da republica, que saudou a Paramount pelo seu excellente serviço no exterior.

A ausencia de Mr. Adolph Zukor, Mr. E. E. Shauer e Mr. Seidelman foi bastante sentida pelos presentes. Mr. Zukor e Mr. Seidelman estão em Paris, dirigindo a producção de fitas que lá se inicia. De Mr. Zukor foi recebido um telegramma e tambem exhibido um filme falado pelo qual o nosso presidente fez o seu discurso de recepção dos congressistas. Mr. Shauer esteve no hotel falando com os varios delegados, mas, porque está ainda convalescendo, não poude comparecer aos trabalhos.

Aqui vão alguns dos mais importantes factos divulgados naquelle congresso:

A Paramount empregará 25 milhões de dollares na confecção de 243 fitas faladas, das quaes 65 serão de metragem regular, de seis a doze partes, e as restantes de menor extensão. Em addição teremos ainda 104 edições annuaes do Paramount Sound News. As edições do jornal silencioso serão descontinuadas. Pelo menos tres fitas de programma serão feitas para o publico infantil. Jackie Coogan reapparecerá em uma dellas.

Um dos filmes especiaes do novo programma está sendo feito em Sumatra por Ernest B. Schoedsack, um dos autores de "Chang."

A Paramount já tem um estudio funccionando em Joinville, nos arrabaldes de Paris, o qual, sob a direcção de Robert Kane, encarregar-se-ha de uma grande parte das producções em hespanhol, francez, italiano, allemão e outras linguas. A companhia conta ainda montar studios em Berlim e Vienna e fazer intercambio de technicos e artistas de um studio para outro. Entretanto, quinze das vinte fitas em linguas estrangeiras já postas em ordem de producção serão feitas em Hollywood. Para nellas figurarem, já dispõe a Paramount de Chevalier, Rolf, Martini, Marlene Dietrich, Menjou e outros.

A Paramount acaba de contractar Sergei M. Eisenstein, o famoso director de "Potemkin" e outros filmes russos, para trabalhar em fitas faladas.

A Companhia, que tem algumas centenas de milhões le dollars empregados em 1561 theatros nos Estados-Unidos, chama a si novas responsabilidades, como bem disse Mr. Kent, porque agora, produzindo filmes em diversas linguas, o seu padrão deve ser elevado ao mais alto gráu de perfeição e a sua ethica de negocios mantida a todo o custo.



SECOND SOUTH AMERICAN CONVENTION!

Judging from their serious expressions, our South American legionnaires must have been in the midst of an earnest discussion when the photographer took this picture. The scene is the Esplanada Hotel, Sao Paulo, Brazil, where the delegates assembled for their local convention under the chairmanship of John L. Day, general manager, (extreme left). Benito del Villar, manager for Chile, (on Mr. Day's left) and Fred W. Lange, manager for Argentina, (on Mr. Day's right) headed their respective territorial delegations!

ANOTHER HIT FOR THE "HOUSE OF HITS", RIALTO, N.Y.



BILLBOARD BALLYHOO!

Smiling down from the gigantic billboard that runs clear across the top of the front of the theatre, the friendly faces of Chevalier and Miss Colbert beam a cordial welcome to natives and visitors on New York's Main Street—Broadway! "The Big Pond" is another triumph for Chevalier—making three in a row!



"VAGABOND KING" FOREVER?

The management of the Prince Edward Theatre, Sydney, shown above, is so confident that "The Vagabond King" will break all long-run records, that the painting of Dennis King was painted right on the theatre front!

BRAZIL SENDS GREETINGS VIA GRAF ZEPPELIN!

SENOR BENJAMIN RAMOS, our branch manager in Recife, Pernambuco, Brazil, is a true Paramounteer, which means that he can recognize opportunity, whether it knocks on his door or comes via air!

At any rate, the recent visit of the Graf Zeppelin to Brazil on its way to New York, suggested to him the idea of sending an appropriate message to Home Office via this air-liner. His letter, addressed to O. R. Geyer, reads:

"The Paramount office in Recife, taking advantage of this first South American trip of the Graf Zepplin, extends cordial greetings to all Paramounteers who work in that inspired monument — The Paramount Bulding—and to all those who work and labor for the same faith, the same ideal, contributing to the greatness of our powerful trademark.

"Equally inspired by that spirit which animates all legionnaires, we, here, are ever-ready to conquer, spurred on as we are by the continuous stream of inspiring news that reaches us from Paramount around the world."

2,500 MILE SHIP-TO-SHORE TELEPHONE LINKS SEIDELMAN WITH HOME OFFICE

EUROPE-BOUND on the S. S. Olympic, five days out at sea, and over 2,500 miles away from New York City, J. H. Seidelman, assistant manager of the Foreign Department, had the thrilling experience on May 14 of talking to Home Office associates via ship-to-shore telephone.

The diagram below shows graphically how modern science accomplishes this technical miracle.

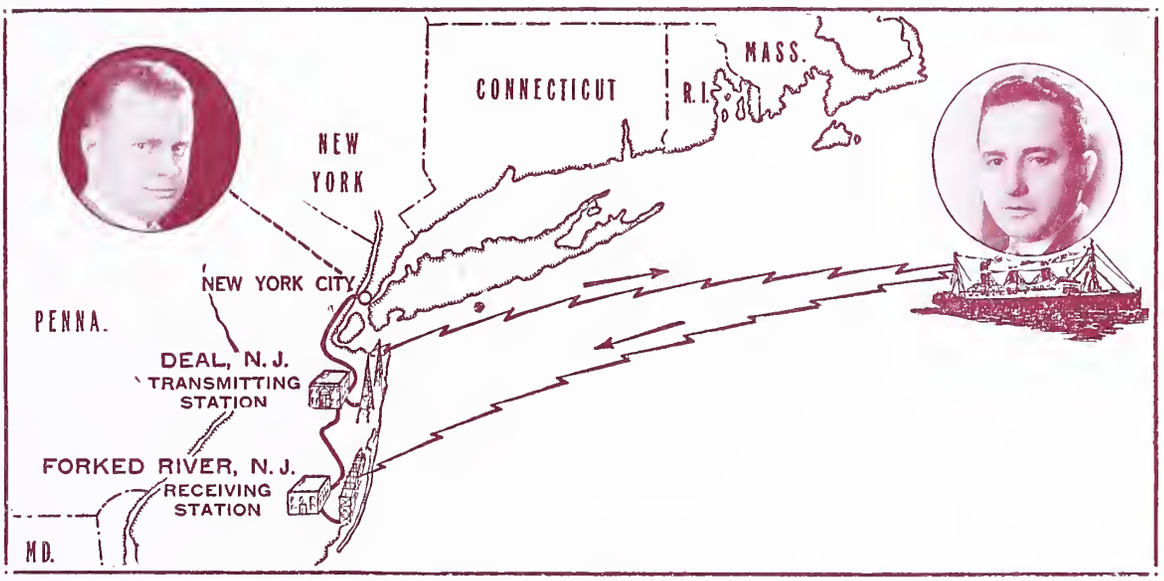
The phone call was put through by George Weltner, assistant to Mr. Seidelman at Home Office, who was eager to inform his chief of several important last-minute developments.

On his return to Home Office, Mr. Seidelman related that he was pitching quoits when a steward came over to tell him that New York was calling him on the phone. (Editorial note: Mr. Seidelman is an expert at pitching quoits due to his training in pitching quotas!)

"I thought at first someone was trying to play a joke on me," he laughed in telling the story, "but when I realized it was on the level I was certainly thrilled.

"Mr. Weltner's voice came over the 2,500 mile expanse of water just as clearly and distinctly as if he were sitting across the desk from me. We chatted for several minutes as nonchalantly as though we were together in the office."

If this story proves anything, it certainly proves that Paramount always gets its man—on land or sea or in the air!



DIAGRAMMATIC DESCRIPTION OF A SCIENTIFIC MIRACLE

How wireless telephone messages travel by radio from ship at sea to the land receiving station at Forked River, N. J., where they are transferred to land wires for transmission to the New York telephone exchange. Outgoing messages are transmitted by short wave radio from Deal Beach, N. J. to the ship.



ENGLISH EXHIBITORS HONOR ADOLPH ZUKOR WITH TESTIMONIAL LUNCHEON

The General Council of the Cinematograph Exhibitors' Association of Great Britain and the London and Home Counties Branch of that organization were associated in a testimonial luncheon to welcome Adolph Zukor to London. Photo above shows part of the five hundred exhibitors and other members of the Trade including representatives of most of the important distributors, who were present at the Criterion Restaurant, where the luncheon was held. Mr. Zukor is the first figure on the left in the group standing in the centre background of the picture.

LES POINTS IMPORTANTS DE LA CONVENTION PUBLIX PARAMOUNT

PLUS de trois cents membres de notre organisation, y compris des représentants de la Légion Etrangère de d'Angleterre, de France d'Australie et du Mexique, étaient présents à la sesion Occidentale de la convention annuelle de notre compagnie, qui a été tenue du 16 au 19 Mai à l'Hotel Ambassador à Atlantic City, sous la présidence de George Schaefer, directeur divisionnel des ventes de l'Est. La session Orientale a été tenue à San Francisco du 23 au 26 Mai, sous la présidence de John D. Clark, directeur divisionnel des ventes de l'Ouest.

La convention de cette année a différé des précédentes en plusieurs points notables. Pour commencer, c'était la première convention représentant les organisations combinées et unies de Paramount Publix, et non pas simplement le Département de la Distribution.

Secondement, c'était purement une convention d'affaires, entiérement destinée à une étude sérieuse de notre politique de production révolutionnaire et de vente ainsi qu'à la considération de notre puissant projet de production pour la saison prochaine. Il n'y a pas eu de banquet, les discours ont été réduits au minimum, et de nombreuses questions et problemes épineux ont été résolus dans des réunions particulières plutôt qu'en session générale.

Troisièment, c'était sans conteste la convention la plus "consciente de l'éntranger" dans notre histoire. Le rapport de ce que la Légion Etrangère a accompli pendant les derniers douze mois et les louanges qu'elle obtint; la projection d'avant-courreurs spéciaux étrangers, révèlant les ressources et l'ingénuité des membres étrangers dans l'adaptation des films parlants pour les pays d'autre langue que l'Anglais; et l'annonce de notre projet de production ambitieuse pour le tournage de films parlants de langue étrangère tant dans les Etats-Unis qu'en Europe; tout cela aida chacun à faire saisir l'importance de notre Département Etranger et de la part de plus en plus vitale qu' il joue dans le progrès et le développement de notre compagnie.

Parmi les officiels de Paramount Publix qui ont adressé la convention il faut noter Jesse L. Lasky, premier vice-président en charge de la production; S. R. Kent, vice-président en charge de la distribution; Sam Katz, vice-président en charge del'opération des théatres; Ralph Kohn, trésorier; Emanuel Cohen, éditeur des nouvelles sonores Paramount et chef du département des courts sujets; Mel Shauer, directeur du département de la production étrangère. Ce dernier, en l'abscence de E. E. Shauer, leader de la Legion Etrangere, et J. H. Seidelman, sous-directeur du Departement Etranger, fit office de maitre des cérémonies et présenta les délégués étrangers visiteurs qui présentèrent de courtes allocutions. Un autre orateur fut George Akerson, secrétaire du Président des Etats-Unis, qui loua notre organisation et appela les légionnaires étrangers des "ambassadeurs de bonne volonté." L'abscence de Adolph Zukor, E. E. Shauer et J. H. Seidelman a été fortement regrettée par tous ceux présents. Messieurs Zukor et Seidelman étaient à Paris dirigeant là-bas une convention de vente et de production. Mr. Zukor cependant envoya un cablegramme et également fit un discours bien au point par la voie ed l'écran. M. Shauer était présent au quartier général de la Convention, mais, en raison de sa convalescence d'une maladie récente, ne put être présent aux séances. Cependant, il put l'occasion d'avoir quelques conversations avec de nombreux de ses amis, et montra grand intérêt dans les nouvelles qu'il recevait de ce qui se passait à la convention.

Voici quelques unes des principales déclarations faites à la convention:

Paramount, pendant la saison prochaine, placera 23 millions de dollars dans la production totale de 243 films parlants dont 65 seront de grande longueur et le reste sera en courts films. En outre, il y aura 104 éditions de nouvelles sonores Paramount, ou une moyenne de deux par semaine. Le film de nouvelle silencieux a été discontinué. Au moins trois productions ayant un attrait spécial pour les enfants seront exécutées. Jackie Coogan sera l'étoile de l'une d'elles.



AN HISTORIC MEETING!

For the first time since they joined forces in 1916, Adolph Zukor and Jesse L. Lasky were united on foreign soil, when they met in Paris early in May. Photo shows them at a luncheon in the Cafe de Paris, surrounded by several of Paramount's managers in Continental Europe, who participated in the series of important pre-convention conferences.



FOR ART'S SAKE!

As well as for the sake of "The Four Feathers," Le Paramount, Paris, arranged an exhibit of jungle art masterpieces in the theatre. The opening of the exhibit was graced by the official presence of Paul Leon, the smiling gentleman in the center, who is the Director of the Beaux Arts. To the left is M. Lebreton, assistant manager of Le Paramount.

Un des numéros speciaux au programme sera un film sonore d'animaux sauvages tourné à Sumatra par Ernest B. Schoedsack, qui fut un des producteurs de "Chang."

Paramount a maintenant à Joinville, près de Paris, un studio complétement équippé sous la direction de production de Robert Kane, ou des films en langues étrangères seront tournés. Le projet immédiat comprend douze films en six langues, francais, espagnol, italien, allemnd, suédois et hongrois. Plus tard, des films seront également tournés en tcheque et en polonais. Des studios dans d'autres villes, notamment Berline et Vienne, seront établis aussitôt que possible. En outre, de 15 a 20 films en langues étrangères seront tournés à Hollywood. Pour ceux-ci, Paramount possède tels acteurs proéminents que Chevalier, Rolf, Martini, Marlene Dietrich, Menjou et d'autres.

Paramount a pris sous contrat Sergei M. Eisenstein, fameux directeur russe de "Potemkine," qui est déjà en route pour Hollywood pour y diriger sa première production pour nous.

Paramount a plusieurs centaines de millions de dollars placés dans 1561 théatres qu'il posséde aux Etats-Unis.

Aucun message de cloture plus approprié n'aurait pu être écrit pour le rapport de cette convention que celui présenté aux délégues par M. Kent. Il insista que plus nous grandissons plus grande devient notre responsabilité.



FRENCH VISITOR!

Baron Phillipe de Rothschild was a recent visitor at the Paramount Hollywood studios where he witnessed the making of the French version of "Slightly Scarlet." Photo shows Menjou, Miss Colbert, Baron Rothschild sitting, with Battaille-Henri, writer, and Director Gasnier, standing.

PARAMOUNT SUR BROADWAY

PENDANT le mois de Mai, Paramount a édité sur Broadway quelques unes des plus grandes productions du projet actuel.

Parmi celles-ci, la plus nouvelle et sensationnel le est "The Silent Enemy," an film silencieux, accompagné de sons et de musique synchronisés. Ce film a un prologue parlant. Il a été fait par William Douglas Burden, explorateur et chasseur bien connu, dans les territoires vierges du Canada, et depeint la combat des Indiens Ojibway contre leur ennemi silencieux, la faim. Quelques unes scènes animales les plus étonnantes et les plus réalistes, même plus merveilleuses que celles de "Chang," se trouvent dans ce film que est montré maintenant au Critérion au gros prix de $2.00. Cette production est idéale pour la distribution étrangère, particulièrement en raison du prologue parlant qui sera re-synchronisé dans chacune des langues étrangères importantes. Montrez ce film aussitôt que vous en recevez une copie, et alors commencez a faire des projets pour son exploitation appropriée. C'est un superbe moyen pour faire de l'argent.

Une autre attraction énorme pour le guichet c'est Maurice Chevalier dans son dernier film "The Big Pond," maintenant au Rialto. Ici, l'inimitable Chevalier joue le rôle d'un guide français, qui vient en Amérique pour faire fortune dans la fabrique de "chewing gum" d'un millionnaire américain dont il désire epouser la fille. Ce film est une comédie à péripécies rapides, non pas une opérette. L'important c'est le noeud de l'histoire. Maurice cependant chante deux chansons, qui sont sures d'atteindre une grande popularité. Incidemment, ce film a aussi été fait en français. Les rôles sont tenus par certains des mieux connus acteurs du théatre sur Broadway, y compris Claudette Colbert qui joue le rôle femme principal.

Au Théatre Rivoli, George Bancroft rempli de joie les Newyorkais avec un autre de ses grands caratères dans sa dernière production, "Ladies Love Brutes," Ici Bancroft joue le role d'un fruste entrepreneur de bâtiment qui désire s'introduire dans le bon monde. Ce film a de tout; de la comédie hillarante, une histoire d'amour torride et le jeu typique de Bancroft. Fredric March et Mary Astor sont en tête de liste parmi les autres acteurs.

Le Paramount a montré "The Return of Dr. Fu Manchu," avec les mêmes acteurs qui ont joué dans le premier film Fu Manchu; "The Devil's Holiday," dont l'étoile est Nancy Carroll; Gary Cooper dans "The Texan" et Clara Bow dans "True to the Navy," toutes des productions a succès, pleines d'amusement.

PUNTI DI NOTO DELLA RIUNIONE "PARAMOUNT PUBLIX"

PIU di trecento soci della nostra organizzazione, compresi pure i rappresentanti della Legione Estera, venuti dall'Inghilterra, dalla Francia, dall'Australasia e dal Messico, crano presenti alla riunione annuale della compagnia tenutasi dal 16 al 19 Maggio, al Ambassador Hotel di Atlantic City sotto la presidenza di George Schaefer, direttore di vendita della divisione occidentale. La seduta orientale fù tenuta a San Franeisco dal 23 al 26 Maggio, sotto la presidenza di John D. Clark, direttore di vendita della divisione orientale.

Quest' anno la riunione si mostrò differente in molti punti di noto dei suoi predecessori. Prima di tutto era la prima riunione rappresentando le forze unite delle organizzazioni Paramount e Publix, e non solo della divisione di distribuzione.

Secondo: Era unieamente una riunione d'affari, dedicata alla seria considerazione dei nostri piani revoluzionari, tanto per la produzione quanto per le vendite, come pure della lista enorme delle produzioni già sotto via per la stagione entrante. Non ci fù nessun banchetto; i discorsi furono ridotti ad un minimo, e parecchi dei promblemi e delle domande fastidiose furono risolte in sedute private, anziché aperte.

Terzo: Era senz' alcun dubbio la riunione alla quale fù preso così tanto in considerazione il mercato estero. Gli elogi che furono fatti ai compimenti della Legione Estera durante l'anno passato; l'esibizione della pellicola speciale di questo reparto mostrando l'ingenuità e gli espedienti del personale della divisione estera nell' adattare le pellicole parlate in inglese per i territori di lingua straniera; e l'annunzio dei nostri piani di produzione così ambiziosi di produrre delle pellicole parlate in lingue straniere tanto negli Stati Uniti che in Europa, aiutarono tutti a convincere i presenti quanto il nostro riparto straniero sta lavorando e che parte imporante sta prendendo nello sviluppo e nel progresso della eompagnia.

Fra gli amministratori della Paramount Publix che fecero dei discorsi alla riunione furono, Jesse L. Lasky vice presidente di produzione; S. R. Kent, vice presidente di distribuzione; Sam Katz, vice presidente dei teatri; Ralph Kohn, tesoriere; Emanuel Cohen, cditore delle Novità Sonore Paramount e capo della produzione di pellicole corte; e Mel Shauer, direttore della Produzione Straniera. Quest'ultimo, in assenza del Sig. E. E. Shauer, capo della Legione Estera, e di J. H. Seidelman, vice direttore del riparto straniero, feee da maestro di ceremonie e presentò i nostri delegati stranieri, che pronunziarono dei discorsi eorti. Si udì pure parlare il Sig. George Akerson, Segretario al Presidente degli Stati Uniti, che fece elogi alla nostra organizzazione e che salutò i nostri Legionari esteri quali "veri ambasciatori di buona fede."



"RETURN OF FU MANCHU"

This dramatic thriller also means the return of that superb east including Warner Oland, Jean Arthur and O. P. Heggie. Neil Hamilton is the fourth featured player.



TICKLING BROADWAY

Part of the attractive display on the front of the Rialto Theatre, New York.

L'assenza di Adolph Zukor, E. E. Shauer e J. H. Seidelman fù molto sentita da tutt' i presenti. I Sigg. Zukor e Seidelman erano a Parigi, dove dirigevano una riunione per vendite e produzione eolà. Il Sig. Zukor mandò però un telegramma, e pronunziò un piccolo discorso mediante lo schermo parlante. Il Sig. Shauer si trovava Atlantie City, però come stava ancora rieuperando dalla sua malattia recente, non si fece vedere alle sedute. Ciò non ostante trovò tempo di parlare con parecchi suoi amiei, e mostrò un interesse molto vivo nei rapporti che rieeveva sopra i progredimenti della riunione.

Ecco degli annunzi di noto fatti alla riunione:—

Durante la stagione entrante, Paramount impiegherà venticinque miloni di dollari per produrre un totale di 245 pellicole parlate, delle quali 65 saranno produzioni principali, ed il resto pellieole corte. Oltre questo ci saranno 104 emissioni delle Novità Sonore Paramount, ossìa due per settimana. Le novità mute non si faranno più. Almeno tre delle pellieole principali saranno di soggetti che interessano ai fanciulli, e Jackie Coogan sarà protagonista d'un d'esse.



"DEVIL'S HOLIDAY"

Stamping her as one of the outstanding dramatic actresses on the screen today, "The Devil's Holiday" marks a radical departure in type of role for Nancy Carroll. James Kirkwood, pictured with her above, Phillips Holmes and Hobart Bosworth are the popular supporting players.

Ora, nei dintorni di Parigi, a Joinville, Paramount ha uno studio con equipaggio completo, sotto la direzione di Robert Kane, dove si produrranno delle pellicole parlate in lingue straniere. I nostri piani attuali elencono la produzione immediata di dodici pellicole in sei lingue: francese, etaliano, tedesci, svedese, spagnuolo ed ungherese. Più tardi si faranno delle pellicole pure in eecoslovaceo ed in polaceo. Non appena sarà possibile si apriranno degli studi in altre città, ossia a Berlino e Vienna. Oltre a questo si faranno pure una quindieina di pellicole straniere a Hollywood.

Paramount ha contrattato pure Sergei M. Eisenstein, il famoso direttore russo di "Potemkin," che si trova già in viaggio per Hollywood per fare la sua prima produzione per noi.

Paramount ha impiegato pure parecchie centinaia di milioni di dollari nei 1561 teatri che possiede e che opera negli Stati Uniti.

Non si poteva dare un messaggio più adatto per chiudere la riunione, di quello pronunziato dal Sig. Kent ai delegati. Diede enfasi al fatto che quanto più cresce l'organizzazione tanto più crescono le nostre reponsabilità. Che la nostra responsabilità consiste nel produrre il miglior prodotto, dargli la miglior pubblicità, per portare un reditto ampio alla compagnia, e per mantenere sempre alta la nomina, la etica e la buona fede della nostra istituzione in tutto il mondo.

PARAMOUNT SU BROADWAY

DURANTE il mese di maggio Paramount ha presentato su Broadway parecchie pellicole importanti della scheda corrente.

Di queste la più nota e senzazionale è "The Silent Enemy," una pellicola muta, che è stata sincronizzata con suoni e con musica. Ha pure un prologo parlato. E stata fotografata dal notissimo cacciattore ed esploratore William Douglas Burden nel settentrione del Canadà, ed illustra la lotta della tribù Indiana dei Ojibway nella loro battaglia contro il loro nemico muto, la fame! La pellicola che si esibe ora al "Criterion" a prezzi massimi dei $2.00, ha delle seene di animali straordinarie e vivaei, ancora più meravigliose di quelle di "Chang." Questa è una produzione ideale per il mercato estero, tanto più poiché il prologo parlato all' inizio della pellicola si farà in tutte le lingue importanti.

Un' altra tremenda attrazione per il botteghino è l'ultima pellieola di Mauriee Chevalier, "The Big Pond," che si proietta ora al "Rialto."

In questa, l'inimitablie Chevalier fa la parte d'una guida francese, che viene in Ameriea per farsi la fortuna lavorando in una fabbrica di gomma a masticare, che appartiene ad un milionario cui figlia vuol sposare. La pellicola è una eommedia romantica piena d'azione, e non un operetta. Benchè la storia è molto interessante, Maurice trova il tempo di eantarei un paio di canzoni che diventeranno eertamente molto popolari. A proposito, la pellicola fù girata pure in francese. Fra gli altri attori abbiamo del miglior elemento di Broadway, con Claudette Colbert che ha la parte principale femminile.

Al Rivoli George Bancroft fa divertire il pubblico con un' altra caratterizzazione straordinaria nella sua ultima produzione "Ladies Love Brutes." Questa volta lo troviamo quale impresario costruttore non troppo raffinato, che eerea entrare in alta società. La pellieola è piena di tutto: "commedia molto divertente"; una lotta veramente masehile; una storia appassionata d'amore, tutte interpretate nella maniera tipica di Bancroft. Fredric March e Mary Astor figurono nella pellicola con lui.

Al Paramount pasarono in esposizione "The Return of Dr. Fu Manchu," cogli stessi attori che presero parte nella prima pellicola di Fu Manchu: "The Devil's Holiday," protagonando Nancy Carroll; Gary Cooper nel "Texan," e Clara Bow in "True to the Navy," tutte quanti successi eccezzionali, zeppe di trattenimento interessante.



ONE OF OUR GIANT SPECIALS!

The stunning success of "Paramount on Parade" in New York, where it played the Rialto Theatre—photo shows section of lobby display—and in other parts of the United States is but a fore-runner of the records it will hang up when it begins its march through the foreign territories.

Behind the Screen in

"A MAN FROM WYOMING"



Gary Cooper

GARY COOPER'S new starring vehicle has been titled "A Man from Wyoming." It is from a screen play by Albert Shelby Le Vino and John V. A. Weaver, based on a story by Joseph Moncure March and Lew Lipton. In the new picture Cooper plays a captain of army engineers.

June Collyer is his leading woman. Rowland V. Lee is directing. In the supporting cast are Regis Toomey, Morgan Farley, E. H. Calvert, Mary Foy, Virginia Sale, Ed Deering, William B. Davidson and Ben Hall.

Stanley Smith, leading man in "Sweetie" and "Honey"; Jean Arthur, featured actress; and Norman Burnstine and Joe Mankiewiez, youthful writers, have been signed to new long term contraets.

David Percy, popular baritone, and Tyler Brooke, screen comedian, have been signed for Ernst Lubitsch's new production, "Monte Carlo," in which Jeanette MacDonald and Jack Buchanan are featured.

Margaret Breen will have the leading feminine role opposite "Buddy" Rogers in "Heads Up." This will be Miss Breen's first appearance in the talkies, altho she has had considerable experience and success on the stage. Helen Kane and Victor Moore are others featured in this film.



A RARE HONOR!

GARY COOPER enjoyed the distinction, unprecedented among screen stars, of appearing on the cover of the May 24 issue of the Saturday Evening Post, reproduced above. The noted Paramount cowboy star was portrayed by Norman Rockwell, celebrated artist, for whom he posed specially in the Hollywood studio. He is being prepared by a make-up expert for his latest role in "The Texan." Film was mentioned on the eover!

PARAMOUNT SIGNS "BUDDY'S" BROTHER

CHARLES "BUDDY" ROGERS' brother has been signed for talking pictures. The new player's name is Bh Rogers, which he calls a "temporary title," as his father and mother selected the initials until a satisfactory cognomen could be decided upon.

Bh is the third and youngest ehild of Mr. and Mrs. Bert H. Rogers. He was born in Olathe, Kansas, and studied journalism that he might follow in his father's footsteps. Entering the University of Kansas, he was forced to leave school at the mid-year beeause of illness. Physicians prescribed a warm climate and Bh was sent to Hollywood to recuperate at his brother's home.



Bh. Rogers

Bh paid his first visit to the studio several months ago and at that time executives noticed him and gave him an acting, singing and speaking test. Contract followed.

SEVERAL FOREIGN SHORTS IN PRODUCTION

INITIAL POLISH SHORT

ARRANGEMENTS have been completed with Count Topar de Lakopolanski, now in the United States on an industrial survey for his government, to make a Polish talking picture in which he will be featured.

In this short subject, Count Lakopolanski, who is well known in European military and diplomatic circles, will tell of his visit to the United States, make his report directly to the Polish people of contions as he has found them here, and introduce several of the Paramount stars, who are learning lines of the Polish language for the pieture, to Polish audiences.

The two-reeler will be entirely in Polish, the first of its kind to be produced, and will be made under the direction of Mr. Venturini, assisted by William Tuschinski.

JAPANESE SHORT

A TWO reel short, featuring the Paramount Orchestra playing the Japanese National Anthem, is now being produced at our New York studio. This will be the fourth short subject made by Paramount in the Japanese language. Thus far two such pictures have been made with Mme. Tamaki Miura, one of which was called "The Golden Kimono," and another featured Mr. Nobutaro Okumara.

FIRST ITALIAN SHORT

THE first pieture in the Italian tongue to be made at Paramount's Hollywood studios, a short in which Nino Martini is featured, has been completed. Appearing with Martini are Clara Bow and "Buddy" Rogers, whom he introduces to the Italian public, and Guido Trento, Italian actor, who acts as master of ceremonies.

Introduced by Trento, Martini appears to sing a number of songs, and, in turn, introduces Bow and Rogers who do a song and dance number. Martini returns to the screen to tell the Italian public about his experiences in Hollywood.

The short was made under the direction of Mr. Venturini.

PORTUGUESE SHORT

ANOTHER short subject just finished is a one-reel film in Portuguese, starring Lia Tora, well known Brazilian screen star. This picture was made along the same lines as the one with Nino Martini, described above. Miss Tora introduces some of Paramount's popular stars who say a few words in Portuguese.

This is not the first Portuguese short made by our Foreign Production Department, several songs and a two reel subject, "The Bishop's Candelsticks," having been previously completed.

OPERA SINGER ENGAGED FOR LUBITSCH PICTURE

HELEN GARDEN, American singer, formerly with the Cincinnati Opera Company, has arrived in Hollywood for an important part in Ernst Lubitsch's new production, "Monte Carlo."

Miss Garden will sing the leading role in a novel operatic sequence incorporated into "Monte Carlo." Her selection for the part resulted from Lubitseh's having seen and heard tests of her made at Paramount's New York studio.



Helen Garden

Jack Buchanan, English stage favorite, and Jeanette MaeDonald, are featured in the produetion, which tells of the romance between a rich Count and an impoverished Countess in Europe's gayest capitol. The story is by Ernest Vajda from Hans Mueller's "The Blue Coast." The dialogue is by Vineent Lawrence.

A STAR WAITRESS!



Clara Bow

CLARA BOW'S next starring vehicle will be "Love Among the Millionaires," a musical story of a singing waitress at a railroad junction whose romance with the son of a railroad president draws her into high society. Frank Tuttle will direct.

Miss Bow's leading man will be Stanley Smith, and the balance of the supporting cast ineludes Mitzi Green, Stuart Erwin, Skeets Gallagher, Barbara Bennett, Theodor von Eltz, Claude King, Charles Sellon and Guy Oliver.

The story of "Love Among the Millionaires" is an original by Keene Thompson. Dialogue is being prepared by Herman J. Mankiewiez. Grover Jones and William Conselman are the adapters. L. Wolfe Gilbert and Abel Baer, composers of popular musical hits, are preparing the songs.

Donald Ogden Stewart, humorist and playwright, has been signed to write the dialogue for Nancy Carroll's picture, "Laughter," which H. D'Abbadie D'Arrast will direct.

William H. Post, author and stage expert; Ivor Montagu, English film producer and director; Salisbury Field, Broadway playwright, have been signed to write for Paramount talking pictures.



OPPOSITE CHEVALIER!

LILLIAN ROTH has reached the culminating point of a short motion picture career whieh won acclaim for her by her performances in "The Love Parade," "The Vagabond King" and "Honey." She has been chosen as leading woman for Maurice Chevalier in his new starring vehicle, "The Little Cafe," which Ludwig Berger will direct.

Other well-known players ehosen for this production, whieh is based upon the stage musical hit by C. M. S. McLellan and Ivan Caryll, are Dorothy Christie, Cecil Cunningham, O. P. Heggie, Tyler Brooke and Stuart Erwin.

Paramount Studios

BATTAILLE - HENRI NOW AT HOLLYWOOD STUDIO



Battaille-Henri

Battaille-Henri, prominent Parisian revue and song writer, has joined the foreign production department as dialogue writer and scenarist for the French pictures to be made in our Hollywood studio.

Battaille-Henri's name has been prominent for the last twenty-five years in French musical comedy and operatic circles. For the last ten years he has written the majority of the songs that Maurice Chevalier has made so internationally popular.

He did the French adaptation and dialogue for "The Big Pond."



Marlene Dietrich is mistress of ceremonies in the German version of "Paramount on Parade."

"ON PARADE" VERSIONS IN PRODUCTION

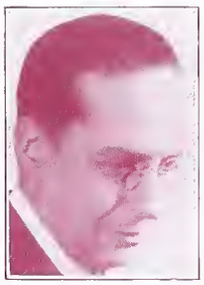
PARAMOUNT has put into production four more foreign versions of "Paramount on Parade"—Spanish, French, German and Japanese. The Swedish version is already finished.

The Spanish edition will be a practically new production, distinct from the English version, with a group of masters of ceremonies who will introduce the revue in Spanish. Special numbers include a song and dance number by Hal Skelly and George Bancroft; two songs by Jeanette MacDonald; an Albertina Rasch ballet; two dances by Argentinita; a solo by Juan Pulido, Spanish baritone; a monologue by Ernesto Vilches; several numbers by Rosita Moreno, one of which will include Nino Martini. Miss Moreno will also join as mis-

(Continued bottom 3rd column)

PARAMOUNT SIGNS ERNESTO VILCHES FOR SPANISH VERSION OF "GRUMPY"

ERNESTO VILCHES of Madrid, Spain, celebrated star and character actor of the legitimate stage, has been signed by Paramount to star in a Spanish version of "Grumpy," the famous stage play. The English version, with Cyril Maude in the tile role, was recently completed at our Hollywood studios.



Ernesto Vilches

Mr. Vilches has already arrived on the West Coast, but before starting on "Grumpy," he will do a special number for the Spanish edition of "Paramount on Parade."

Señor Vilches is widely and favorably known throughout the Spanish speaking world as he has toured practically every country with his own company for many years. He only recently arrived from Havana, where he concluded a tremendously successful Latin American tour. Curiously enough, Señor Vilches had already begun to study the role of "Grumpy," with the idea of including it in his repertoire for the coming season, when invited by Paramount to appear in it on the screen.

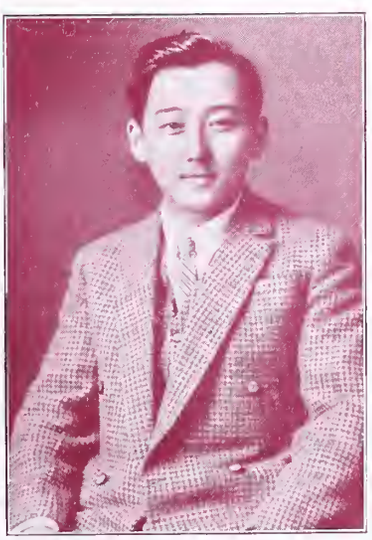
MENJOU, COLBERT TEAMED

Immediately after finishing the Spanish version, Adolphe Menjou started the French version of "Slightly Scarlet," with Claudette Colbert opposite him.

Suppporting them is a notable French cast, including Armand Kaliz, Emil Chautard, Adrienne d'Ambricourt, Sandra Ravel, French O'Neill and others.

The film, which will be called "L'Enigmatique Monsieur Parkes," was adapted into French by Battaille-Henri, who also wrote the dialogue. Louis Gasnier is directing.

"Slightly Scarlet" is the second French film made by Paramount. The first was "The Big Pond."



Benshi Matsui is master of ceremonies in the Japanese edition of "Paramount on Parade."



Maurice Chevalier is master of ceremonies in the French version of "Paramount on Parade."

tress of ceremonies Barry Norton and Ramon Pereda, the two "masters" of the revue.

Maurice Chevalier, will, logically enough, act as master of ceremonies for the French version. In fact, the French "Paramount on Parade," will come very near being an all-Chevalier picture, inasmuch as, in addition to appearing before each number, he will do two special numbers of his own.

Marlene Dietrich, who recently arrived in Hollywood from Berlin, and who will appear opposite Gary Cooper in Josef von Sternberg's production, "Morocco," has been assigned to play the mistress of ceremonies for the German version.

There is also a Japanese edition in work, in which Benshi Matsui, one of the most widely known and popular "Benshis" in Japan, will appear as master of ceremonies.

YOUNG SPANISH STAR SIGNED BY LASKY



Roberto Rey

Roberto Rey, a young Spanish star, who is now a reigning favorite in Europe, especially in Spain and France, is the latest addition to the roster of international players being assembled by Paramount for foreign language and American pictures, according to an announcement just made by Jesse L. Lasky.

Mr. Lasky, who recently returned from a tour of European countries, discovered Rey in a Paris music hall, and immediately signed him to a long term contract. Rey already has begun work in Paris in the Spanish version of "The Hole in the Wall." Later he will be brought to America to appear in Paramount pictures made in New York and Hollywood.

"Mr. Rey has a brilliant tenor voice and is an excellent comedian," said Mr. Lasky in speaking of his newest find. "I like to call him the 'Chevalier of Spain.' He has the same ingratiating smile that Mr. Chevalier has, and has a stage personality similar to that of the popular Frenchman. He speaks English with a pleasing accent and also speaks French in addition to his native tongue. We expect Mr. Rey to be as successful in American pictures as he is in Spanish and French versions."



Nino Martini does a special number for the Spanish version of "Paramount on Parade."

NOTAS DE LA CONVENCION INTERNACIONAL DE LA PARAMOUNT PUBLIX

MAS de trescientos miembros de nuestra organización, entre los que se hallaban los representantes extranjeros de Inglaterra, Francia, Australia y Méjico, asistieron a la sesión con que la rama del Este contribuye a la convención anual de los elementos de nuestra Compañía. El acontecimiento tuvo lugar durante los días 16 a 19 de Mayo, en el Hotel Ambassador de Atlantic City, bajo la presidencia de George Schaefer, gerente del departamento occidental de ventas. La sesión del Oeste se celebró en San Francisco, del 23 al 26 de Mayo, y la presidió John D. Clark, gerente general del departamento de ventas de su zona.

La convención de este año se diferenció en varios puntos de las anteriores. En primer lugar, en ésta intervinieron los diversos elementos representantes de la fusión Paramount Publix, y no solamente los del Departamento de Distribución.

En segundo lugar, la convención tuvo por fin exclusivo la discusión de puntos de vista financieros, referentes solamente a la realización, venta y presentación de los productos de la próxima temporada. No hubo un solo banquete, los discursos dejaron de ser de rigor y se redujeron al mínimo, y no pocos de los puntos a tratar se discurrieron en reuniones privadas, y no en sesiones generales, como otras veces.

Finalmente, esta ha sido la convención en la que el punto de "lo extranjero" ha alcanzado mayor importancia. Los triunfos alcanzados durante los últimos doce meses en la labor de encomio de la Legión Extranjera; la filmación de trozos especiales para el extranjero, reveladores de los recursos de que la inteligencia y el poder de adaptación se sirven para convertir en idiomas extranjeros las películas originalmente habladas en inglés; y, por último, nuestro propósito de realizar películas en idiomas extranjeros, tanto en Norte América como en Europa. Todos estos han sido elementos que han hecho sentir claramente, a cada uno de los presentes en la convención, la importancia suma del Departamento Extranjero, y su influencia vital en el progreso y desarrollo de la Compañía.

Entre los altos funcionarios de la Paramount Publix que dirigieron la convención estaban Jesse L. Lasky, primer vicepresidente, a cargo de la producción; Sam Katz, vicepresidente a cargo de las actividades teatrales; Ralph Kohn, tesorero; Emanuel Cohen, editor del Paramount Sound News, y jefe del departamento de realizaciones de corto metraje, y Mel Shauer, gerente del departamento de producción extraniera. Este último, en ausencia de E. E. Shauer, director del departamento extranjero, y J. H. Seidelman, sub gerente del departamento extranjero, actuaron de maestros de ceremonias, presentando a los delegados extranjeros, quienes pronunciaron breves discursos. Otro de los oradores fué George Akerson, secretario del Presidente de los Estados Unidos. Míster Akerson elogió calurosamente la organización paramountista, y proclamó a nuestros "legionaros extranjeros" verdaderos embajadores de paz.

Todos los presentes lamentaron grandemente la ausencia de Adolph Zukor, E. E. Shauer y J. H. Seidelman. Los señores Zukor y Seidelman se encontraban a la sazón en París, dirigiendo una convención de ventas y de producción, lo que no le impidió a míster Zukor enviar un cablegrama; también pronunció unas breves y pertinentes palabras, por intermedio de la pantalla parlante. Míster Shauer estuvo en el lugar de la convención, pero no pudo asistir a las reuniones, a causa de estar convaleciendo de una reciente enfermedad. No obstante su estado de salud, míster Shauer habló con no pocos de sus amigos, y se interesó profundamente en los informes que de la convención le enviaron.

He aquí algunos de los anuncios más interesantes de la convención:

La Paramount invertirá, durante la próxima temporada, veintitrés millones de dólares en la confección de 243 películas habladas, de las cuales sesenta y cinco serán de largo metraje, y el resto asuntos cortos. Además, lanzará 104 "números" del Paramount Sound News, o sea a razón de dos semanales. El noticiario silencioso ha pasado ya a la historia. Tres de las grandes películas, por lo menos, serán especialmente adaptadas a los gustos y necesidades infantiles. Jackie Coogan trabajará en una de ellas.

Una de las películas especiales del programa advinente será a base de la vida del mundo animal en las zonas salvajes de Sumatra, filmada por Ernest B. Schoedsack, uno de los realizadores de "Chang."

La Paramount tiene ahora un estudio completamente equipado en Joinville, en las inmediaciones de París, donde filmará películas habladas, bajo la dirección de Robert Kane. Se han hecho ya planes para la realización inmediata de doce películas en seis idiomas, francés, español, italiano, alemán, sueco y húngaro. Más adelante se harán también películas habladas en checo y en polaco. Tan pronto como sea posible se instalarán estudios en diversas ciudades europeas, especialmente en Berlín y Viena. Por añadidura, también se harán películas habladas en idiomas extranjeros en Hollywood, no menos de quince o veinte; para la realización de éstas últimas la Paramount cuenta con artistas como Chevalier, Rolf, Martini, Marlene Dietrich, Menjou y otros muchos.

La Paramount ha contratado a Sergei M. Eisenstein, el famoso director de "Potemkin." El cineasta ruso se encuentra ya en Hollywood, en vías de iniciar la primera realización de su programa.

La Paramount tiene invertidos unos cuantos centenares de millones de dólares, en los 1561 teatros que posee y maneja en los Estados Unidos.

El epifonema más adecuado al relato de la convención será la reproducción aquí de lo que míster Kent dijo a los delegados; en breves palabras demostró que, a medida que se engrandece nuestra organización, aumenta proporcionalmente nuestra responsabilidad. Bajo nuestra responsabilidad queda el hacer la meior producción posible, el explotarla con máxima eficacia, el lograr para la Compañía el beneficio mayor compatible con la calidad de la producción, y el hacer que esta justifique siempre el prestigio logrado por nuestra institución en el mundo entero.



ONE OF THE REASONS!

This thirty-foot sign on the Hotel Siboney, located in the center of Havana, was one of the reasons why "The Love Parade" broke all existing records when it played the Fausto and Encanto Theatres.

BUENOS AIRES HAILS SPANISH "BENSON"

In a wire to Mr. Seidelman, Fred Lange, manager in Argentina, advises of the successful debut in Buenos Aires of Paramount's Spanish version of "The Benson Murder Case." The wire reads:

"El Cuerpo del Delito well received by public and press —all comments favorable— picture sure success financially—regards."

The first of Paramount's foreign language triumphs!



A SWEET TIE-UP FOR "SWEETIE"

The Coca-Cola Bottling Company down in Panama tied up with the Strand Theatre when it played "Sweetie." To begin with, all the company trucks carried tie-up banners reading, "'Sweetie' says Coca-Cola is refreshing" and advertising the showing of the picture at the theatre. In addition, the company paid for a full page newspaper ad, which was illustrated with pictures of Nancy Carroll, and which proclaimed in large type: "Nancy Carroll, the 'Sweetie' girl, now playing at the Strand, says, etc." Naturally the picture did a whale of a business.



DISPLAY DE LUXE!

The Cuban office staff outdid itself in arranging displays for "The Love Parade" that were strikingly effective, as is evident from this photo.

PARAMOUNT EN BROADWAY

DURANTE el mes de Mayo, la Paramount ha presentado en Broadway algunas de las películas más sobresalientes del programa actual.

De entre éstas, la más sensacional y nueva es "El Enemigo Silencioso," una película silenciosa, a la que se le ha incorporado música sincronizada y efectos sonoros. Tiene, además, un prólogo hablado. La filmó el conocido explorador y cazador William Douglas Burden, en las comarcas vírgenes del Norte canadiense, y trata de las luchas y peripecias de los indios Ojibways en su eterna batalla contra el más feroz y cruel de los enemigos, el enemigo silencioso, el hambre. En este film se encuentran escenas intensamente reales de la vida animal, aun más emocionantes que las de "Chang." Actualmente se exhibe en el Criterion, a un precio máximo de $2.00. Esta película es ideal para la distribución extranjera, ya que el prólogo puede resincronizarse en cualquier idioma. Sus posibilidades económicas de explotación son excepcionales.

"El Gran Charco," la última creación de Maurice Chevalier, está teniendo un éxito enorme de taquilla en el Rialto. En este film, Chevalier hace el papel de guía francés, que viene a los Estados Unidos a hacer fortuna en la fábrica de goma masticable de cierto millonario, con cuya hija quiere casarse. La obra es una comedia romántica, no una opereta, y el verdadero interés reside en el argumento.

En el Rívoli, George Bancroft vuelve a deleitar al público con otra de sus soberbias creaciones en "La Fascinación del Bárbaro." Ahora Bancroft hace el papel de contratista de edificios, un si es no es bárbaro, que intenta irrumpir en la alta sociedad. El argumento contiene incidentes cómicos a granel, una pelea a puñetazos, notas de amor apasionado... y la labor única de Bancroft. Con este colaboran Fredric March y Mary Astor.

En el teatro Paramount se han ido mostrando: "La Vuelta del Dr. Fu Manchú," con el mismo reparto que aparecía en la primera película de Fu Manchú; "La Fiesta del Diablo," interpretación genial de Nancy Carroll; "El Tejano," de Gary Cooper, y "Fie! a la Marina," con Clara Bow.

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Tibor Rombauar, Branch Mgr.
(Home Office for Brazil)

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Benjamin Ramos, Branch Mgr.

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Honorio Garcia, Rep.

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M. J. Messeri, Managing Director
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SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



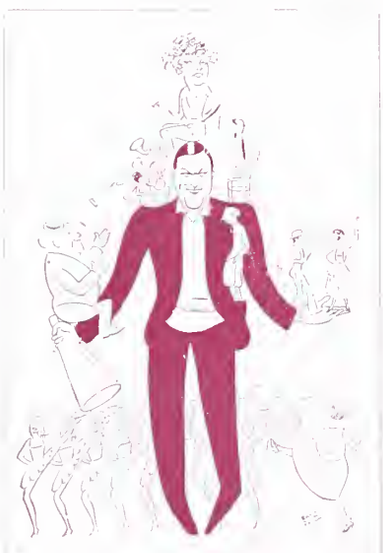
A MANCHESTER MEMORY!

Moviegoers in Manchester, England, are still talking of "Innocents of Paris" which played at the Theatre Royal to three solid weeks of big business, a record run for a picture in that town. Above night shot shows the fine electrical display on theatre front.



MAGIC EXPLOITATION!

Any exhibitor who can turn an automobile into a hippopotamus is more than a showman—he's a magician! At any rate, this auto-hippo proved an effective ballyhoo for "The Four Feathers" in Reval, Esthonia.



"PARAMOUNT ON PARADE"

A caricaturist's impression of Ernst Rolf, who acts as master of ceremonies in the Swedish version. From the Scenen Magazine, Stockholm, Sweden.

LONDON ACCLAIMS "THE VAGABOND KING" AS PARAMOUNT'S GREATEST TRIUMPH

Royalty Present at Brilliant Premiere Which Inaugurates Film's Long Run at Carlton Theatre; Picture Now in 8th Big Week at Prince Edward Theatre, Sydney

MR. J. C. GRAHAM'S cable, reproduced below, merely hints at the tremendous furor "The Vagabond King" created, when it opened at the Carlton Theatre, London, on May 9. We have seen the newspaper accounts and trade reviews of the opening, and seldom have read such glowing praise, such lavish tributes. "The Daily Film Renter," tradepaper, starts off its review of the film in this unrestrained fashion:

"Magnificent singing all-color musical entertainment that is box office knockout. Superbly mounted, splendidly photographed with wonderful singing by Dennis King at his best. A picture that leaves one gasping with its magnificence, and certain to be a terrific popular attraction. There can be no two opinions about this picture, for its success with the public is certain. 'The Vagabond King' is, with the exception of 'The Love Parade,' Paramount's greatest triumph to date. The film is a sensation."

Incidentally, the premiere itself was a marvel of showmanship — a brilliant audience composed of royalty and notables from all walks of life helping to make the opening a gala affair.

That last sentence in Mr. Graham's cable — "Many exhibitors attending premiere began booking this morning"—speaks volumes for the picture's box office calibre. And the tremendous business the picture is playing to at the Prince Edward Theatre, Sydney, Australia, in its eighth week, clinches its claim as a money-maker de luxe.

Form L260

CLASS OF SERVICE DESIRED
FULL-RATE
HALF-RATE DEFERRED
CABLE LETTER
WEEK-END LETTER

NO. CASH OR CHG.
CHECK
TIME FILED

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

MAY 9 1930

L452E 48 9, 113P LONDON
LCO SEIDELMAN FAMFILM NEWYORK

VAGABOND PREMIERE LAST NIGHT OUTSTANDING SUCCESS—THIS MORNINGS PRESS ENTIRELY FAVORABLE AND FULL OF PRAISE FOR CLASS AND QUALITY PRODUCTION AND GIVING FULL CREDIT BOTH KING AND HEGGIE EMPHASIZING FACT BOTH ENGLISH ACTORS—MANY EXHIBITORS ATTENDING PREMIERE BEGAN BOOKING THIS MORNING

GRAHAM



PRINCESS PRESENT AT "VAGABOND KING" PREMIERE!

It took the combined efforts of the theatre staff and the police to clear a way through the surging crowds for the arrival of H. R. H. Princess Marie Louise's car at the brilliant premiere of "The Vagabond King" at the Carlton Theatre, London, the evening of May 9.



A PARIS MECCA!

Le Paramount in Paris continues to draw the public like an irresistible magnet. Following eight weeks of tremendous business with "The Love Parade," came "The Four Feathers," which was exploited in the usual big league Le Paramount style. One of the unprecedented tie-ups was a jungle art exhibit held in the theatre, which was sponsored by the French government.



PROMOTING PROJECTION!

John C. Graham, leader of Great Britain, is chairman of the Renters' Sound Inspection Committee Training School. Here he is presenting a certificate to one of the graduates of the school. Efficient projection is one of the fundamentals of sound showmanship.



ADVERTISING GOOD NEWS!

This full page ad from the Scenen Magazine proves our Swedish legionnaires are losing no time telling their exhibitors about this great show.

Paramount Around the World

Vol. 3 No. 7 JULY 1, 1930 Worth: Everything you can give it



The Polar Byrd Arrives With A Paramount Epic

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Gertrud Wiethake (*German*)

Vol. 3 JULY 1, 1930 No. 7

An Epic for the Ages!

NO one who witnessed the frenzied demonstration of an amazed first-night audience at the Rialto Theatre—no one who reads the unprecedented praise lavished on it by hard-boiled critics—no one who sees this matchless cinematic entertainment can doubt for a single moment that "With Byrd at the South Pole" will conquer the screens of the world as impressively as Byrd and his intrepid comrades conquered Antarctica.

Here, at last, is a *real* epic—a picture that knows no frontiers, no limitations of nation or race, no barriers of language, no limits of time!

It can and will play in every corner of the globe, wherever there is a projection machine.

Its human appeal is world-wide, elemental, ageless. For years to come it will continue to provide the stimulus for new records in achievement.

The millions of today, as well as generations yet unborn, will be profoundly stirred and inspired by this living reminder of the most daring and glorious adventure of modern times. "With Byrd at the South Pole" will stand forever—an imperishable monument to the high-hearted courage and heroism of as gallant a band of men as history ever recorded.

For Paramount to be associated with such a magnificent exploit is both an honor and a privilege. It imposes, however, on each and every one of us a heavy responsibility, a deep obligation, to see to it that—

EVERY MAN, WOMAN AND CHILD
IN THE WORLD SEES THIS PICTURE

In this great cause, in this sacred crusade, I call upon the Foreign Legion to enlist all its splendid manpower, all its tremendous resources, all its boundless enthusiasm, all its resourceful and enterprising showmanship!

Emil E. Shauer

Special Announcement!

$1500

IN CASH

PRIZES

will be awarded to the winners of an extraordinary Foreign Legion contest, in connection with the world-wide distribution of

"WITH BYRD AT THE SOUTH POLE"

The key to the contest is hidden in the catchline: "Every man, woman and child in the world should see this picture."

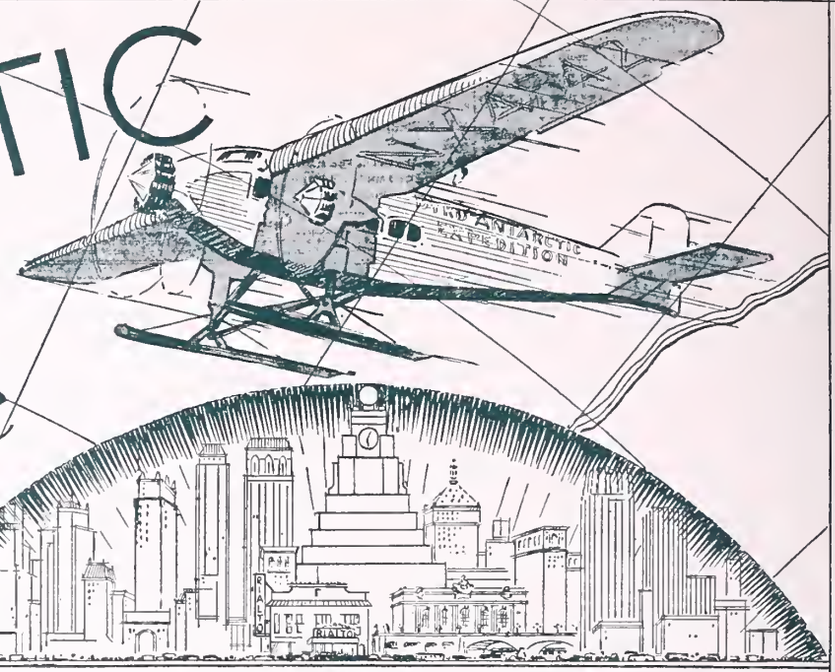
Full Details in Next Month's Issue!

5 Years of Progress

THIS issue marks the fifth anniversary of PARAMOUNT AROUND THE WORLD, the official "voice" of the Foreign Legion. For five strenuous years, this publication, under various names, has faithfully and accurately reported both the facts and the feelings of Paramount's world-wide foreign organization. From month to month, it has epitomized the collective experience of a constantly increasing army of keen, enterprising, resourceful showmen. If its contents have made colorful and dynamic reading, the credit is due not so much to the editorial staff as to the Foreign Legion itself. In the pages of PARAMOUNT AROUND THE WORLD you legionnaires face a mirror that reflects your own brilliant, inspiring achievements. Always remember that this magazine is written not merely *for* you but *of* you. It needs your enthusiastic support, it must have your whole-hearted cooperation, if it is to catch the whole spirit of the foreign department. This birthday, after all, is just another milestone on the path of progress. Under the forceful and constructive leadership of E. E. Shauer and his able assistant, J. H. Seidelman, the Foreign Legion, during the last five years, has continued to grow and keep pace with the ever-changing conditions in our fascinating industry. If one may judge by its shining accomplishments in the past, then the future of our organization is one to look forward to with rosy confidence and hopeful interest. It shall be the steady aim and constant endeavor of the present editorial staff to maintain the traditional policies that have made PARAMOUNT AROUND THE WORLD a potent factor in the affairs of the Foreign Legion.



From the ANTARCTIC to the RIALTO



FOR WORLD DEBUT OF BYRD EPIC!

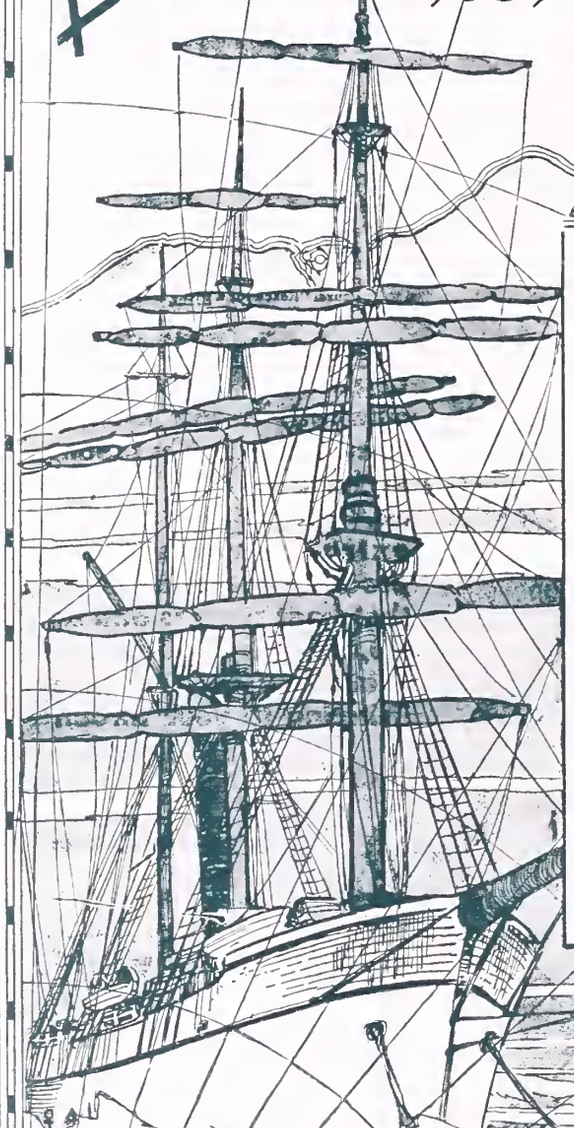
AT six o'clock in the evening of June 19, while New York's millions were still cheering themselves hoarse over the triumphant return of Admiral Byrd and his valiant companions who helped him in his historic achievement at the bottom of the world, the Rialto Theatre on Broadway threw open its doors to admit a capacity audience, eager to witness the world premiere of the most astounding motion picture ever made —the incomparable epic, "With Byrd at the South Pole."

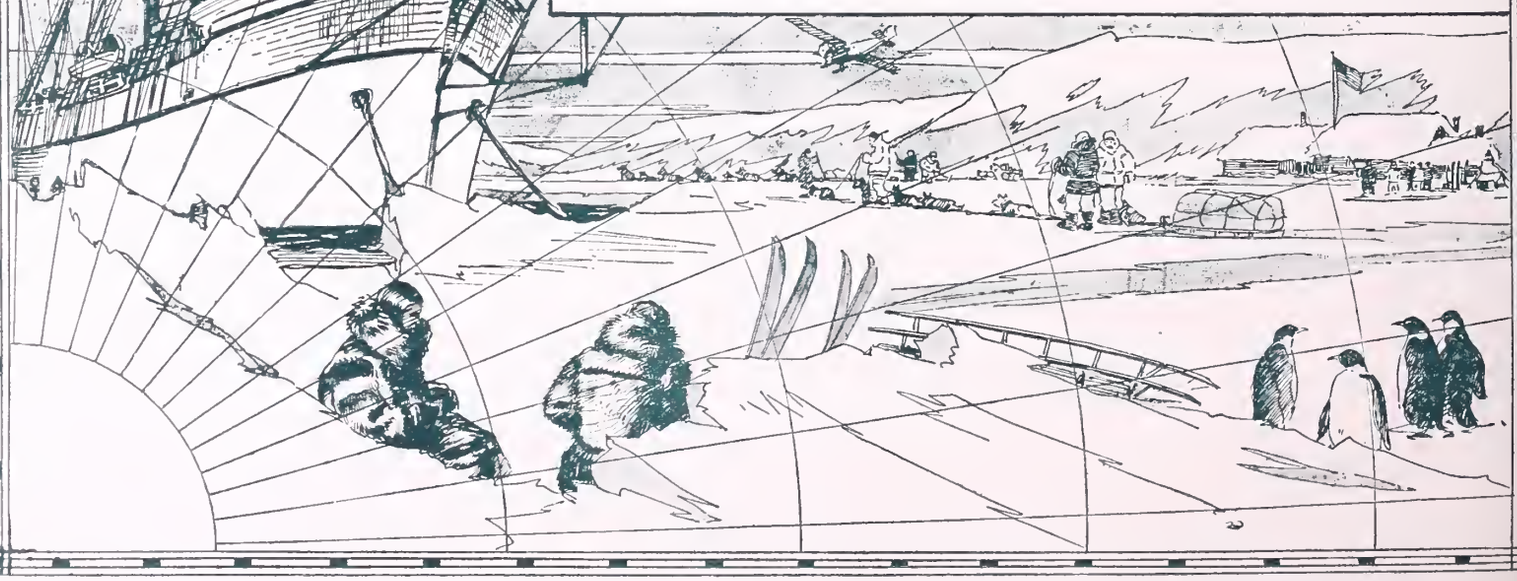
It is difficult adequately to describe the terrific power and greatness of this production. You can't compare it with anything ever shown on the screen before. It is real! As well compare the South Pole itself with a papier-mache imitation made in a studio! "With Byrd at the South Pole" is unique. There has never been a picture like it, and there will never be another!

To realize, as you sit and watch scene after scene of inspiring action, drama, comedy and pathos flash before your eyes that this all actually happened, that it is part of the most magnificent adventure in all history, is to experience a thrill that literally comes but once in a lifetime.

Every man, woman and child in the world will want to see "With Byrd at the South Pole." From a commercial standpoint, it may easily prove to be the biggest money-maker Paramount has ever had, for this picture will still be playing five, ten, fifty and even a hundred years from now, long

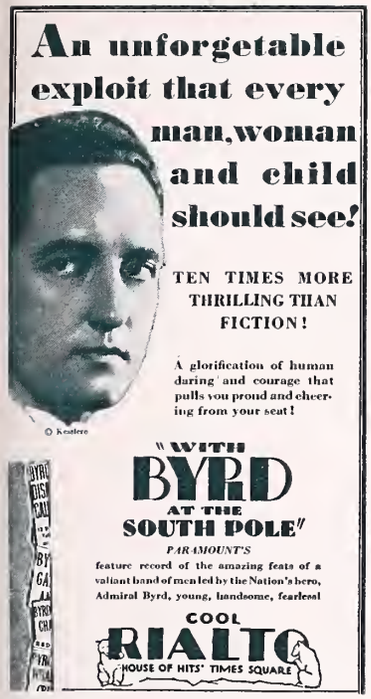
(Continued on next Page, Col. 2)





Editorial Note: Art work on this page adapted from a newspaper advertisement published by the Biltmore Hotel in the New York Times.

WITH BYRD AT THE SOUTH POLE



A BYRD OF AN AD!

This is one of the typical newspaper ads used in advance of the opening at the Rialto. Note how it features the handsome face of Byrd and stresses the authenticity and thrilling entertainment value of the picture!

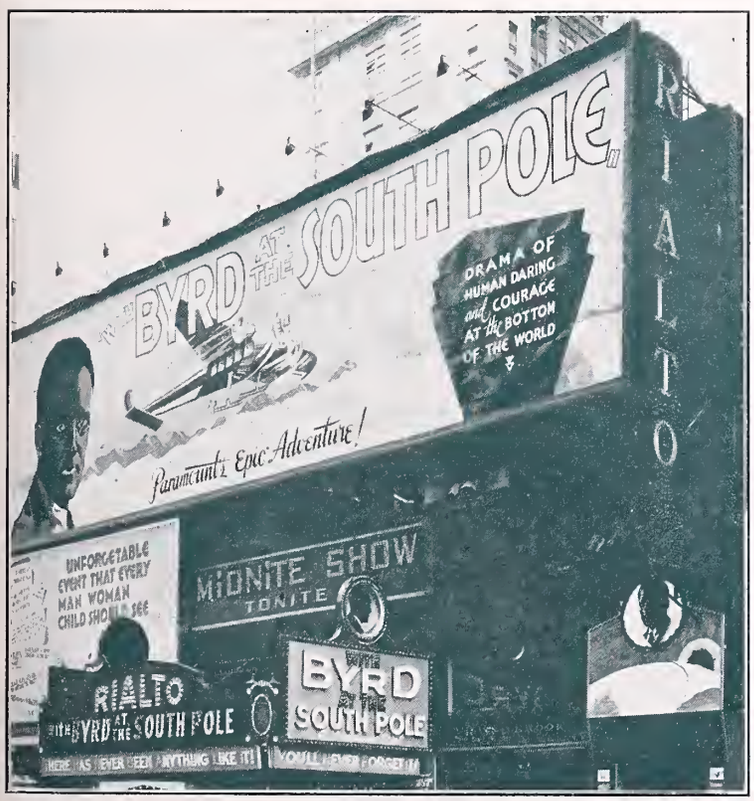
(Continued from previous page)

after thousands of other films have had their day and been forgotten.

Right now, of course, and for many months to come, the picture will be as timely a box office attraction as one could possibly wish for. The Byrd expedition has been a matter of world-wide interest for almost two years and its return to civilization has but increased the excitement and whetted the public's appetite for the pictorial record. Unquestionably this picture will get the most intensive word-of-mouth advertising that a film has ever enjoyed.

The honor of being associated with this epic of epics — an honor shared by every member of the Foreign Legion—carries with it the sacred obligation to distribute the picture in every nook and cranny of the world.

As Mr. Seidelman pointed out in his letter mailed to all the offices under date of June 24, every theatre will be able to run "With Byrd at the South Pole." There is a silent version available as well as a sound-synchronized and talkie version. The picture carries a thrilling musical score and marvelous sound effects, but is in part a talking picture as well, made so by the prologue at the beginning and the off-stage voice which is introduced at the climax of the film, the actual flight over the South Pole.



FROM THE GREAT WHITE WAY TO THE GAY WHITE WAY!

In all the years of its colorful history as the "House of Hits," the Rialto Theatre on Broadway never showed such a sensational attraction as "With Byrd at the South Pole." Nor did its walls ever echo and re-echo with the frenzied cheers and applause of picturegoers getting an unforgetable thrill watching the mightiest adventure of the century unfold before their very eyes.

BYRD AND HIS MEN ACCLAIMED BY CITY; WILDLY CHEERED IN BROADWAY PARADE; WALKER BESTOWS MEDALS OF MERIT

50,000 AT CITY HALL FETE

Mayor Lauds Explorer as a Humanitarian and Leader of Men.

N. Y. U. DEGREE CONFERRED

Admiral Dons Cap and Gown—Dr. Brown Cites Him as Poet, Scientist, Man of Learning.

LEADER VOICES GRATITUDE

Acknowledges Roar of Throng as Family Looks On—Salutes Richmond Blues Battalion.

As an old hero whom New York takes repeated pleasure in welcoming because his charm and exploits remain forever new, Rear Admiral Richard E. Byrd was greeted by Mayor Walker at City Hall yesterday in what was the climax of the



Times Wide World Photo.

HOME AGAIN AFTER NEW CONQUESTS.
Rear Admiral Byrd Saluting New York From the Deck of the Macom.

HARBOR SHRIEKS WELCOME

Los Angeles Gleams in Sky as Craft Cluster About Polar Ships.

PAPER BLIZZARD LET LOOSE

Crowds Pack Route to City Hall —Admiral Shares Honors With His Aides.

BUSINESS MEN HAIL HIM

He Is Guest at Two Functions —Party to Be Received by Hoover Today.

A page of pictures of Rear Admiral Byrd's homecoming will be found on Page 5.

Rear Admiral Richard E. Byrd

HEADLINES THAT TELL THE WHOLE STORY!

This is a reproduction of part of the front page of the "New York Times" of June 20 describing the vociferous and tumultuous reception tendered the home-coming Byrd and his intrepid companions by the citizens and officials of New York City. Among the official reception committee were several Paramount executives including Adolph Zukor, Jesse L. Lasky, S. R. Kent, Sam Katz and Emanuel Cohen. Observers are agreed that Admiral Byrd's welcome home even topped the tremendous demonstration in Lindbergh's honor, when he returned after his daring flight to Paris.

PARAMOUNT HONORS BYRD CREW WITH LUNCHEON

PARAMOUNT'S individual tribute to the men whose exploits are recorded in the mightiest real epic ever flashed on the screen took the form of a luncheon at the Ritz-Carlton Hotel on June 28, at which Admiral Byrd and the members of his expedition were chief guests of honor.

More than 200 guests, representative leaders in civic, professional and industrial fields, were present at the affair. Emanuel Cohen acted as toastmaster and introduced the various speakers, Adolph Zukor; George Akerson, secretary to President Hoover; Mayor James J. Walker; Adolph Ochs, publisher of the New York Times; Dr. John H. Finley, editor of that paper; Floyd Gibbons; and Admiral Byrd, all of whom made brief addresses, in which they lauded the picture.

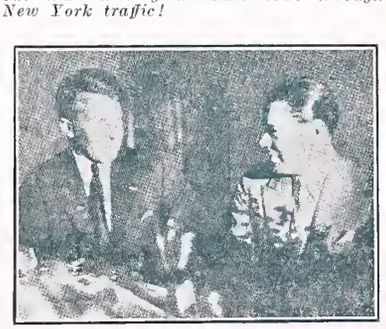
Willard Vanderveer and Joseph Rucker, the cameramen with the expedition, were introduced to the gathering and given a great ovation. Admiral Byrd, who paid them a glowing tribute, stated that he was delighted with the finished picture. "I was afraid," he confessed, "that the picture would be overdramatized, but watching those 30 miles of film condensed into 82 minutes, I saw that, if anything, it was underdone instead of overdone, and I am glad of that."

That same evening (June 28) Admiral Byrd made a personal appearance and talk at the Rialto Theatre, and later spoke over the radio through a nation-wide hookup of sixty stations. All of which added fuel to the publicity fire and stimulated interest in the picture!



TALKING IT OVER!

These two photos, the one above showing Admiral Byrd and Adolph Zukor, the one below of Bernt Balchen and Sam Katz, are reproduced from the "New York American," and were snapped with a special "Cyclops" camera during the Paramount luncheon at the Ritz-Carlton Hotel. We don't know what Byrd said that made Mr. Zukor smile, but we have a sneaking suspicion Balchen told Mr. Katz that piloting a plane over the South Pole is less hazardous than driving an automobile through New York traffic!



WITH BYRD AT THE SOUTH POLE

CHRONOLOGY of the BYRD EXPEDITION

1928

Aug. 25—The bark City of New York left New York.
Oct. 10—Commander Byrd and his party sailed from Los Angeles on the whaler C. A. Larsen.
Dec. 2—The City of New York and the Eleanor Bolling left Dunedin, N. Z., for the Antarctic.
Dec. 14—The City of New York started through the ice pack, the Eleanor Bolling returning to New Zealand.
Dec. 25—The expedition arrived at the Ice Barrier.

1929

Jan. 6—Permanent base established at Little America.
Jan. 16—Commander Byrd made his first Antarctic flight, exploring 1,200 square miles.
Jan. 27—Discovery of Rockefeller Mountains.
Jan. 31—Commander Byrd saved Roth, aviation mechanic, from drowning when part of Barrier cliff collapsed.
Feb. 18—Commander Byrd explored 40,000 square miles of unknown territory by plane. Discovery of Marie Byrd Land.
March 8—Larry Gould, Bernt Balchen and Harold June flew to the Rockefeller Range for geological studies.
March 19—Commander Byrd flew to their rescue and found their plane wrecked.
March 22—Commander Byrd and geological party returned safely to Little America.
Oct. 15—Supporting sledging party started south on a base-laying trip.
Nov. 4—Geological party started 400-mile sledge trip to Queen Maud Mountains.
Nov. 10—Supporting party returned to Little America.



PALS!

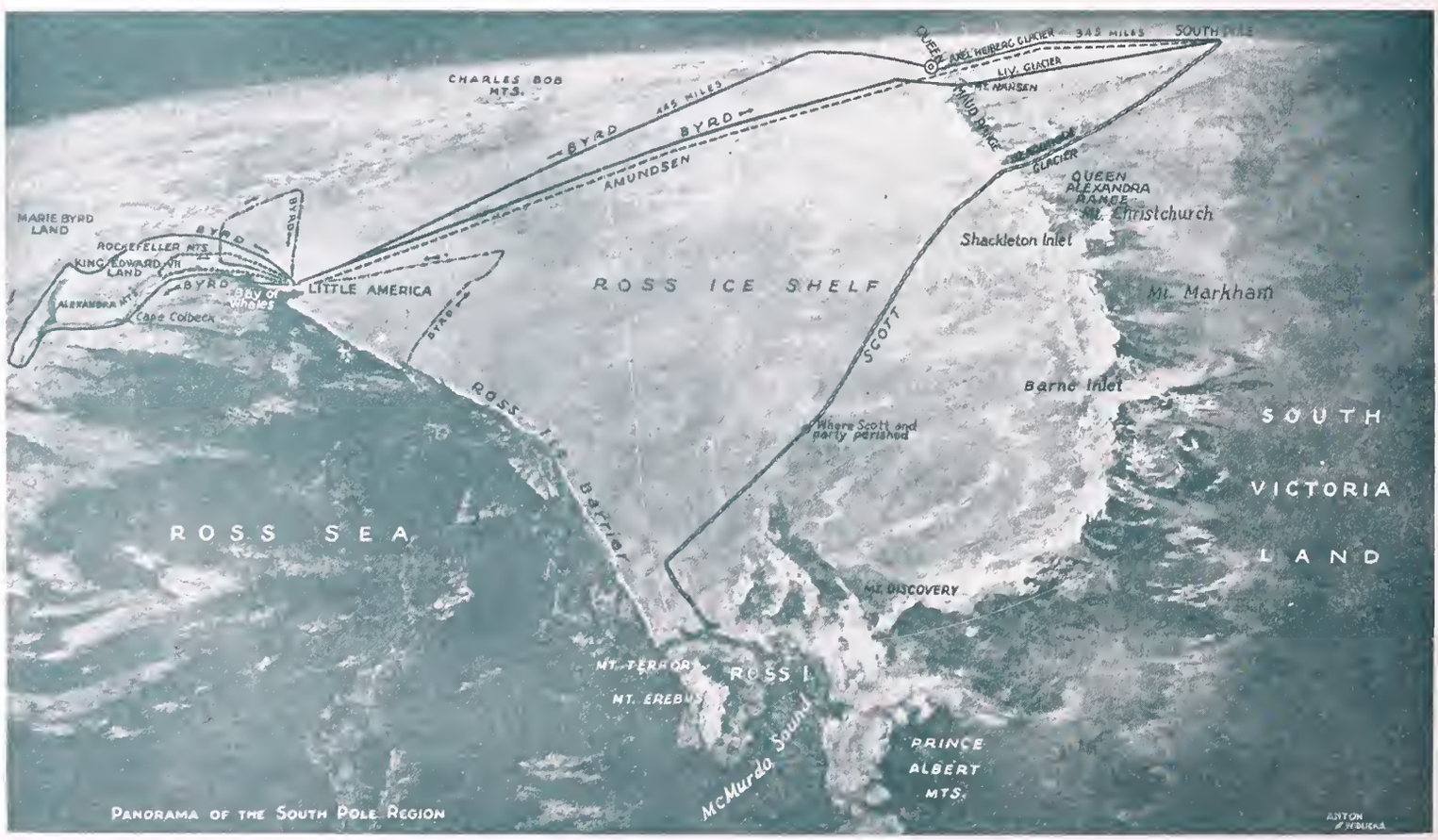
Admiral Byrd with Igloo, his pet fox terrier, outside his hut in the snow of Little America. Igloo's antics, incidentally, provide several comic moments in the picture.

CHRONOLOGY of the BYRD EXPEDITION

Nov. 18—Commander Byrd made a base-laying flight to Queen Maud Mountains. Discovery of Charles Bob Mountains, on depot-laying flight.
Nov. 28—Commander Byrd and three companions started for the South Pole at 10:-29 P. M. (New York Time). Discovery of new mountain range on flight to South Pole.
Nov. 29—Commander Byrd wirelessed The New York Times from the South Pole at 8:55 A. M. (New York Time); returned to his base at 5:10 P. M.
Dec. 5—Commander Byrd discovered a new mountain range and Barrier Inlet as he explored 35,000 square miles of unknown territory. Names new mountain peak "Paramount."
Dec. 21—President Hoover signed bill commissioning Commander Byrd a Rear Admiral.
Dec. 26—Geological party found a cairn containing Amundsen relics of eighteen years before.

1930

Jan. 19—Geological party arrived back at Little America, having found coal outcroppings on Mount Nansen.
Feb. 7—The City of New York completed passage of ice pack on way to bring the expedition home.
Feb. 18—The City of New York reached the Bay of Whales.
Feb. 19—The expedition left for home.
March 9—Arrived at Dunedin, N. Z., en route home.
June 19—Admiral Byrd and members of expedition arrive in New York—"With Byrd at the South Pole" opens at Rialto Theatre.



New York Times Photo

A PANORAMA OF THE AREA EXPLORED BY ADMIRAL BYRD AND HIS PARTY

The base, Little America, where radio communication with the rest of the world was maintained continuously, is at the left. In the space at the right of it may be seen the immense area of the Ross Ice stretching on from the Barrier to the Queen Maud Range of mountains, the northern rim of the South Polar Plateau over which Admiral Byrd and his three companions flew. Much of this vast territory is for the first time placed on the map.

WITH BYRD AT THE SOUTH POLE

New York American

ONE of the supreme achievements of the movies. A remarkable film document. The visual record of the feat accomplished by the American hero and his intrepid followers is more impressive than any volume containing the printed story. Liberally besprinkled with the glimpses of human interest, human drama and pathos, all of which are essential to entertainment. It is a pictorial record to see and remember. It depicts one of the major achievements of our age and century. There was never a picture like it —and in the nature of things there can never be another.

New York Herald Tribune

THRILLING and exciting photography by Willard Vanderveer and Joseph Rucker, and ably synchronized with a music score, it becomes a moving, impressive and historically valuable work which possesses among other things a genuine dramatic value. The photographers are experts at their trade as well as adventurers. The record they captured is replete with stark, grimly beautiful scenes of the polar fields, as well as admirable episodes and incidents. The climax of the work, where Byrd and his associates fly over the South Pole, is built up thrillingly.

New York Evening Graphic

ON the screen the story in all its thrilling details is unreeled. The picture, beautifully photographed, satisfyingly complete, deftly cut and well titled, is worthy of its subject. Even if it were not the opportunity offered pictorial history of Byrd's important venture, it would still be a great film. The cameramen have preserved an epochal event in footage of remarkable photography, not only with an appreciation of news importance but with a sense of dramatic value and relieving homely touches of human interest. Fiction fades and Hollywood imagination pales before this offering of great reality.

New York Journal

AN intensely thrilling camera record of an inspiring achievement. It has been capably edited and titled and is synchronized with an excellent music score and sound effects. One is impressed with the sense of actuality all through the film. It is a series of almost breath-takingly beautiful pictures that hold one absorbed from beginning to end.

MASTER

While the world acclaims Admiral Byrd's epochal feat and applauds Rucker and Vanderveer's pictorial achievement, the Foreign Legion salutes Emanuel Cohen, Editor of Paramount Sound News and head of the Short Subject Department, whose vision, showmanship and genius engineered the vast



MIND!

and intricate translation of the adventure to the screen. His was the master mind that foresaw four years ago the box office possibilities of the Byrd expedition, contracted for its exclusive recording, assigned the two ace cameramen, and supervised the scenarizing, cutting, editing and synchronizing of the finished product.

Emanuel Cohen



BYRD'S PERSONAL TRIBUTE!

Speaking at the Paramount Publix luncheon tendered him by our officials, Admiral Byrd publicly expressed his appreciation to the Paramounteers whose zeal and faith made the South Pole epic possible. He said: "It was a terrific job to put this picture together and I am happy to thank Emanuel Cohen and Julian Johnson for what they accomplished as well as Mr. Kent for his tremendous enthusiasm and encouragement. Van and Joe waked, slept and dreamt those pictures. I don't think there are two better motion picture photographers anywhere in the universe. I was often worried and apprehensive about them, but you would always find Van and Joe on deck."

CHICAGO REVIEWER GIVES BYRD FILM 5 STARS—UNPRECEDENTED!

BREAKING all precedent since she began the use of the "star" system in grading pictures, Mae Tinee, film critic of the Chicago Tribune, has awarded five stars to "With Byrd at the South Pole." Never, in all the history of her reviewing, has a picture received more than four stars, which is the limit and stands for "extraordinary."

"With Byrd at the South Pole" left this reviewer "completely overwhelmed."

The New York Times.

IT is a great picture, one that captures the eye from beginning to end, with a gripping climax, the great airship soaring out on its 1600-mile flight over the South Pole. All the scenes have been photographed in a most effective fashion, with a remarkable degree of artistry. A wonderfully complete record, an absorbing piece of work.

Done in an original manner. More than a motion picture, for it constantly feeds the imagination. Not a scientific picture but a human narrative of the expedition. A good deal of fun. Even in the theatre one feels like throwing one's hat in the air.

Daily News

A SUPERB epic! Perhaps the superlative thing we can report concerning it is that we felt ourself a part of the venture while this thrilling, inspiring, momentous production unreeled itself. You will enjoy every minute of it. It has realism, warmth of personality, great human interest and even a full share of humorous situations.

New York Evening Post

IT is impossible to view this picture without sensing to an unusual degree the dramatic significance and heroic stature of the achievement of Admiral Byrd and his companions. In the sustained beauty of its images, the artful selection of details, the illuminating studies of the personnel and in the piling of incidents which lead steadily upward to the final dash to the pole, nothing quite like this picture has ever been produced. It represents the art of the camera at its very best. All the way through the picture there are touches of humor which vary the mood and weld it into a vividly human drama.

The New York Telegram

IT is breath-taking and sincere. Nothing seems posed or self-conscious or actorial in the presence of the cameraman. Fresh from its magic and its marvels, I wouldn't be surprised if "With Byrd at the South Pole" were the most heartening human document the motion picture camera has so far filmed. It has the power to stir you as few human documents do, to fill your heart with comfort and your eyes with tears, to renew your belief in the ever upward march of men. In all reverence, I hope that God will get a chance to see it. It is sure to refresh His faith in the Mankind which, as He Himself has put it, was fashioned in His image.

SPAIN RETAINS FIRST BY WIDE MARGIN

Realizing that their bull-fighting capes offered slight protection against the onslaught of the pugnacious "Bulldogs," the "Matadors" wisely decided to play safe and increase their lead, with the result that, for the second successive month, Spain is in first place by a comfortable margin. However, knowing the tenacity of the "Bulldogs," we feel safe in predicting that Great Britain will not be satisfied with second place and will strain every nerve to overtake the flying leader. Italy is still third, but the "Romans" can feel the hot breath of the "Mexicans," who made a spectacular jump from tenth to fourth. The margin between the two is so slight, it looks almost like a tie. Mexico was not the only high jumper this month. France and Guatemala also did some fancy jumping, and as for Argentina, it was more of a hurdle or a pole vault than

Argentina's Tremendous Hurdle into Sixth Is Month's Outstanding Feat

a high jump. The "Gauchos" increased their percentage by 23 points and skyrocketed from nineteenth to sixth! Incidentally, altho France jumped only four places, from eleventh to seventh, its gross business for the month was the greatest in its history. Looks like the "Frenchmen" are out to show their new chief, Mr. Souhami, that he made no mistake when he cast his lot with them. The "Aussies" seem to be at a standstill in twelfth place, but "there's plenty of punch in the Blue Ribbon Bunch," so keep at least one eye on Australasia. At the bottom, Brazil and Chile are beginning to bestir themselves. Chile gladly handed the cellar position to Austria, and Brazil also moved up one. Meanwhile, Mr. Seidelman is polishing up some shiny new quotas for the third quarter, effective July 1. Get ready for a lot of surprises! The new quotas are on the way!

Mexico, France, Guatemala Make Spectacular Jumps — New Quotas on Way



A PLEDGE OF SUPPORT!

On his way back to Australia, after attending the Paramount convention in Atlantic City, John E. Kennebeck, Sales Promotion Manager, stopped off at our Hollywood studios to perform a pleasant mission. It was John's proud privilege to present to O. P. Heggie, native son and sponsor of Australia, an Australian flag and a framed certificate in which the Blue Ribbon Bunch pledged him their wholehearted support and cooperation.

"AUSSIES" DEDICATE NEW CONTEST TO MR. SHAUER

JUST before he said goodbye to us, John W. Hicks, Jr., Managing Director of Australia, told your Editor that, beginning July 1, the Aussies will stage a special local sales contest for the last six months of 1930 and dedicate it to Mr. E. E. Shauer.

With the knowledge that Mr. Shauer will be watching the progress of the contest with more than usual interest, and with the added incentive that their domestic efforts will be directly reflected in their standing in the international struggle, the individual Australian offices can be depended upon to wage a keen battle for local honors.

Meanwhile, the contest now going on, which started in January, has been productive of some exciting results. According to latest reports, Stan Craig and his New Zealanders are leading the other districts; A. W. Hagon in Launceston is first among the branches; A. Levy in Brisbane is way ahead of the other salesmen; and T. Rogers, Perth, is leading in ad sales.

STANDINGS AS OF JUNE 1, 1930

SPAIN AND PORTUGAL	**131.69**
GREAT BRITAIN (England, Scotland, Wales, Irish Free State)	**122.27**
ITALY (Italy, Turkey, Greece, Bulgaria)	**116.89**
MEXICO	**116.60**
HOLLAND	**114.62**
ARGENTINA (Argentina, Uruguay, Paraguay)	**113.74**
FRANCE (France, Belgium, Switzerland, Egypt, Northern Africa)	**113.09**
GUATEMALA	**112.15**
SCANDINAVIA (Sweden, Norway, Denmark)	**107.67**
GERMANY	**106.83**
POLAND	**105.33**
AUSTRALASIA (Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	**103.89**
HUNGARY	**101.87**
LATVIA	**99.36**
JAPAN (Japan, China, Korea, Philippine Islands)	**99.08**
CUBA	**97.82**
PORTO RICO	**96.84**
CANAL ZONE (Panama, Colombia, Venezuela, Jamaica, Trinidad)	**95.90**
BRAZIL	**93.38**
CZECHO-SLOVAKIA	**87.45**
CHILE (Chile, Peru, Bolivia)	**81.82**
AUSTRIA	**74.27**

WANTED: DIVISION NICKNAMES!

EVERY division ought to have a nickname!

It should be short, catchy, euphonious, descriptive of the territory the division covers, typical of the division's personality and qualities.

The only official nicknames on file are the "Bulldogs" of Great Britain; the "Matadors" of Spain and Portugal; the "Vikings" of Scandinavia: the "Aussies" of Australasia; and the "Gauchos" of Argentina. Unofficially we have dubbed Italy the "Romans," but perhaps the legionnaires down there can think of a better name.

As for the others—name yourselves! And let the Editor know about them pronto, tout de suite and right away!



A SPONSOR IN ECSTASY!

We won't pretend that Maurice Chevalier specially posed for the above photo (as a matter of fact, it's a still from "The Big Pond") but, knowing him as we do, it is easy to imagine that this will be his natural reaction when he sees the new standings. As sponsor of France, he will be ecstatically delighted with his division's latest position, particularly when he learns that it is the result of doing the biggest month's business in its history.

SPAIN'S SUCCESS DUE TO DIET OF BIG PICTURES

THERE is nothing mysterious about Spain and Portugal's achievements. Their success in the contest is due to the steady diet of big pictures which they have received from our studios and which they have intelligently fed to their exhibitors. M. J. Messeri, Managing Director of the "Matadors," says so himself in the following wire he sent to Mr. Seidelman:

Love Parade starts fourth month tomorrow at Coliseum with box office receipts stronger than ever—has broken all records receipts and long run—I forecast equal success Vagabond King, Paramount on Parade and others you recommended personally and especially Spanish dialogue product—it is marvelous to feel this way.

Inasmuch as these marvelous Paramount pictures are available to the other divisions as well, all have an equal opportunity to succeed.

EXTRA!

Read Mr. Messeri's ringing challenge to the other division leaders on the next page.

"GAUCHO" CHIEF DESERVES MANY CONGRATULATIONS

THERE is a three-fold reason for congratulating Frederick W. Lange, Manager for Argentina, Paraguay and Uruguay. In the first place, he is celebrating his fifth anniversary as leader of the "Gauchos." It is interesting to note that the first issue of our publication in 1925 reached Mr. Lange in his newly opened office in Buenos Aires just about the time the paint on the building had dried! Secondly, Mr. Lange deserves a hearty round of applause for the magnificent spurt his division made in the contest standings this month. The "Gauchos" are now serious contenders for first place honors. Thirdly, the world's record run of "The Love Parade" in Buenos Aires entitles Mr. Lange to three more cheers. So here's to you, Fred Lange: may you live to celebrate your 50th anniversary with Paramount!



Fred W. Lange

LEADER OF "MATADORS" ISSUES CHALLENGE

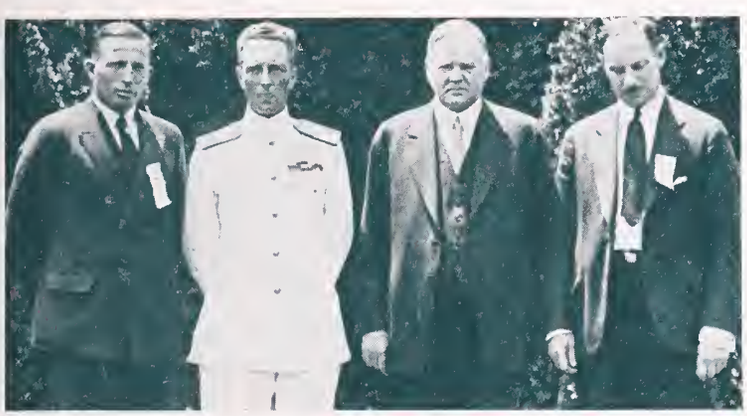
JUBILANT over his division's standing and confident that it will continue to hold first against all contenders, M. J. Messeri, leader of the "Matadors," is willing to bet real money on his boys. In a cable to Mr. Seidelman, he hurls a bold defi in the faces of the other leaders. The cable reads:



M. J. Messeri

Just read our standing international drive—we challenge Bulldogs, Kangaroos, Gauchos and all other species to dislodge Matadors from first place—to show our dogged determination no bull will bet hundred dollars against any contender.

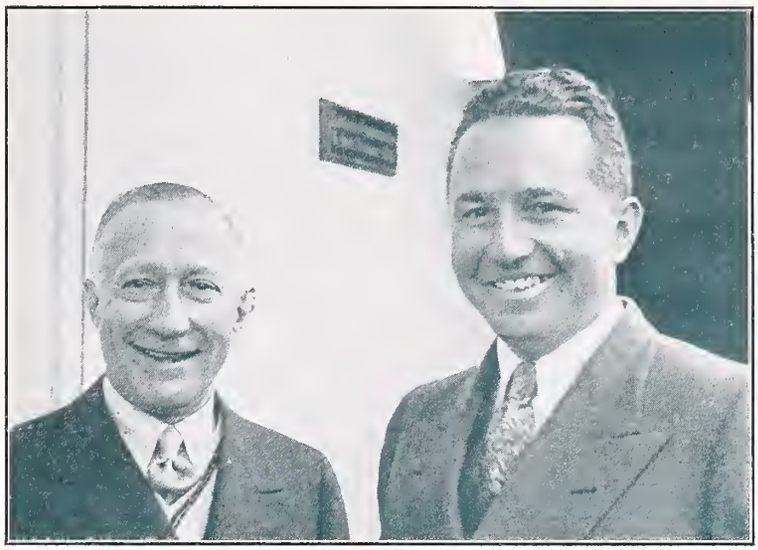
This puts the matter squarely up to Messrs. Graham, Hicks, Lange, and the rest. Come on, gentlemen, who will be the first to accept Mr. Messeri's challenge? We know you have just as much faith in your divisions as Mr. Messeri has in his. This isn't a private fight! Anyone can join in! Just put your money up! And fight to win!



PRESIDENT HOOVER WELCOMES VALIANT BYRD!

Accompanied by a strong Paramount delegation, Admiral Byrd journeyed to Washington on June 20 to receive the personal tribute of President Hoover, who bestowed upon him a special medal from the National Geographic Society. Joseph Rucker (left) and Willard Vanderveer are pictured above with Byrd and the President. Photo below is that of another medal tendered Byrd by the Aeronautical Chamber of Commerce. It depicts on one side the Admiral's Antarctic flight, while on the other side is a portrait of the explorer and a representation of the two poles he conquered by air.





THAT SUCCESS SMILE!

Adolph Zukor and J. H. Seidelman had every reason to beam happily when they returned to New York on the Europa following the epochal Paramount convention in Paris. The future of our company in all foreign markets looks mighty rosy to the President of Paramount and the Assistant Manager of the Foreign Department.

MARGON TO HANDLE FOREIGN LANGUAGE FILM SALES

ANNOUNCEMENT has just been made that Clarence C. Margon, general manager for Mexico and Central America has assumed new and important duties in connection with the sale of foreign language pictures both in the United States as well as in foreign countries.



Clarence Margon

Mr. Margon, who came to New York to attend the Paramount convention, will remain here, and make his headquarters hereafter at the Home Office.

As was pointed out in last month's issue of PARAMOUNT AROUND THE WORLD, every foreign language picture is available for distribution not only in its native country but in all territories where there is a large population speaking that particular language. We cited as an example that the German versions could readily be distributed in many sections of Central and South America where large German speaking colonies exist.

The United States, of course, with its polyglot population, furnishes an ideal market for foreign language films. The fact that Paramount has a huge investment in its foreign language versions makes it doubly necessary that every possible use be made of them in territories other than those for which they were expressly produced.

To centralize the distribution of these foreign language prints, a special office has been created of which Mr. Margon will have charge. All branch and district managers in the domestic sales department as well as our own foreign managers are expected to help in securing extra bookings for these foreign language films.

BOTH ARE CHAMPIONS!

Both are heavyweights! And both are Germans! So even if you didn't know, you would probably guess that the one is Max Schmeling, heavyweight champion of the world, and the other Ernst Lubitsch, Paramount's ace director. The only difference between the two is that Lubitsch won his honors "fairly." But perhaps it's mean of us to mention that! After all, it's not Schmeling's fault that the fight ended the way it did. This photo was taken last year in Hollywood when Schmeling visited our West Coast studios.



Behind the Screen in

INA CLAIRE SIGNED TO PARAMOUNT CONTRACT



Ina Claire

INA CLAIRE, star of stage and screen, has been signed by Paramount for the chief feminine role in "The Royal Family," which will be filmed this summer at the New York studio of our company.

Only one other member of the cast has been announced. Fredric March has been assigned the role of Miss Claire's screen brother—a characterization in which he scored on the stage and which won him his present screen contract.



POLISH—ED PLAYERS!

Pardon the pun, but it's the truth, nevertheless! Clara Bow learned sufficient Polish to appear in the first Polish talking short made in our Hollywood studios with Count Topar de Lukopolanski, who is in the United States at the present time making an industrial survey of the country for the Polish government.

LLOYD HAWAII-BOUND FOR "FEET FIRST"

Harold Lloyd, completely recovered from his recent attack of illness, is now on the Pacific ocean aboard the steamship Malolo, filming scenes for his new talking comedy, "Feet First."

The party includes about 50 experts of all types, comprising director, writers, actors, electricians, cameramen and other technicians required for handling the 17,000 pounds of portable equipment which will be used for taking the first talking comedy scenes at sea. The members of the "Feet First" cast who are on board are Barbara Kent, Robert McWade, Alec Francis, Arthur Houseman, Lillianne Leighton, Noah Joung, Henry Hall and Jean Bary.

The production staff includes John L. Murphy, production manager; Clyde Bruckman, director; Paul Gerard Smith, dialogue writer, and Felix Adler and Lex Neal of the scenario staff. Besides the oceanic sequences, scenes will be taken in Honolulu, the steamer's destination.



Harold Lloyd



OUR NEW YORK STUDIO FROM AN ARTIST'S ANGLE!

Irving Hoffman, staff artist of the "New York American," visited the Paramount studios in Long Island, and recorded his impressions in the above drawing. At the top, Jack Oakie, who is completing "The Sap From Syracuse," is pictured with his leading woman, Ginger Rogers. Harpo and Groucho, two of the Four Marx Brothers, were sketched in their dressing rooms, which have been built to resemble jail cells. At the bottom are "Buddy" Rogers, Victor Moore and Helen Kane listening to Director Victor Schertzinger explain the next scene for "Heads Up." The three bathing beauties are Dorothy Dodge, Collette Francis and Flo Ward.

ED WYNN SIGNS PARAMOUNT CONTRACT

ED WYNN, famous stage comedian, will make one starring picture for Paramount, through a special arrangement with Florenz Ziegfeld, who holds a long term contract on the star's services.

Simultaneously, Paramount concluded purchase negotiations with George White for "Manhattan Mary" as Wynn's initial talkie vehicle.

"Manhattan Mary" was one of the outstanding musical comedy hits of the 1927-28 theatrical season and proved to be Wynn's greatest stage success. Produced by George White at the Apollo Theatre in the autumn, it played 264 performances in New York. The book, lyrics and music were the joint product of B. G. DeSylva, Lew Brown, Ray Henderson, William K. Wells and George White.



Ed Wynn

With Wynn in his original role, the picturization of "Manhattan Mary" is scheduled to start at the New York studio early in August. Ginger Rogers will play the leading feminine part.

"The acquisition of Ed Wynn in 'Manhattan Mary' is part of Paramount's established policy of bringing the best in stage entertainment to the talking screens of the world," Mr. Lasky said. "Talking pictures will provide a perfect medium for Wynn's droll comedy just as they have for the Four Marx Brothers and other stage comedians who have scored on the screen since the coming of sound."



HOLLYWOOD STUDIO DINES FOREIGN TRADE COUNCIL!

The ladies of the Foreign Trade Council, held in Los Angeles the latter part of May, were received at luncheon in the Paramount studio by our players and executives.

FRANCES DEE TO PLAY OPPOSITE CHEVALIER

FRANCES DEE, a Hollywood extra girl, will be elevated to the coveted position of leading woman opposite Maurice Chevalier in his next musical vehicle, tentatively entitled "The Little Cafe," which Ludwig Berger will direct. Her choice follows a lengthy canvass of all the possibilities among actresses for this new part.



Frances Dee

Lillian Roth, originally announced for the part, is unable to play it because of continued work in the New York studio, where she is appearing in "Animal Crackers" with the Four Marx Brothers.

The new Chevalier picture is a farce comedy with an unusual background centering about a waiter. In this role Chevalier will sing several characteristic songs.



JAPANESE VISITORS!

Baron Mitsui, son of the well known Japanese banker, and a party of friends were recent guests of Edwin Carewe, Paramount director, in our Hollywood studios. Left to right: J. H. Cheek, T. Tada, Mrs. Tada, Edwin Carewe, Mrs. Mitsui, R. Swan and Baron Mitsui.

ARLEN IS PEARL DIVER IN "THE SEA GOD"

With a cast headed by Richard Arlen, Eugene Pallette and Fay Wray, a film unit from Paramount's Hollywood studios now is on location in the Pacific, making "The Sea God" under George Abbott's direction.

The undersea scenes are being filmed under several fathoms of water, with Arlen enacting the part of the deep-sea pearl diver. Specially designed cameras and sound recording appartus are being used for the action which brings the secrets of the ocean's depths to the audible screen.

"The Sea God" is from an original story by John Russell. George Abbott wrote it as a screen play.



Richard Arlen

Paramount Studios



IN "SPOILERS" CAST!

JAMES KIRKWOOD plays one of the important roles in Rex Beach's elassic story, "The Spoilers," now in production at our Hollywood studios.

"The Spoilers" is being directed by Edwin Carewe with Gary Cooper starred. Kay Johnson has the leading feminine role. William Boyd, the New York stage star, Betty Compson and Harry Green are the other supporting players.



Brook Co-Stars with Chatterton Again

Ruth Chatterton and Clive Brook, who won favor as eo-stars in "The Laughing Lady," have just started their next co-starring vehiele, "The Better Wife." The director is Dorothy Arzner. "The Better Wife" is from a story by Gouverneur Morris, adapted by Zoe Akins. Others in the east are Paul Lukas, Virginia Hammond, Huntly Gordon, Juliette Compton, Cecil Cunningham, Tom Patrieola, Charles Girard, George Reid and Harvey Clark.

"THE GENERAL"

George Cukor and Louis Gasnier will co-direet "The General," based on the Continental stage success by Lajos Zilahy, noted Hungarian author, in whieh Walter Huston will star. Kay Francis and Kenneth MacKenna are in support.

EDDIE CANTOR STARS IN "THE COCK-EYED NEWS"

THE first of a series of novelty one-reel pictures, ealled "The Coek-Eyed News," in which Eddie Cantor, star of stage and screen, appears in a new type of entertainment, has just been completed by Paramount. This short feature is a take-off on the regular Paramount Sound News, with a great variety of travesty scenes, each one ending with a comedy tag. Cantor appears in the role of a newsreel cameraman, and in addition to eommenting on the pictures, he sings characteristic numbers. There will be twelve in the series, released at the rate of one a month.



Eddie Cantor

Production of Paramount's new "personality series" of one reel short subjeets has already started at the New York studio with Lillian Roth as the star of the initial production, "Meet the Boy Friend." Miss Roth is supported by the Foursome Quartet and a twelve-piece orchestra. Norman Taurog is the director.

Ginger Rogers is the star of the second of these "personality series" — a featurette which capitalizes her singing and dancing. In the dance numbers, Miss Rogers is supported by a speeial ballet of Gamby girls. Morton Blumenstock directed this one-reeler which is tentatively titled "Offiee Blues".

George Jessel is the latest stage and screen luminary to sign a eontraet with the Paramount short subjeet organization for the filming of a two-reel comedy, tentatively titled "Facing the Music."

PARIS STUDIO HUMMING WITH ACTIVITY

ACCORDING to eabled advices from Robert Kane, ehief of production in Paramount's studio in Joinville, outside of Paris, work on the tremendous program of foreign language pictures is well under way. Already French and Spanish versions of "Hole in the Wall" and "The Lady Lies" have been eompleted and similar language editions of "The Doctor's Secret" have been started. Swedish and Italian versions of "The Lady Lies" and "The Doctor's Seeret" are scheduled for immediate produetion and will be ready by the end of July.



Cast in Spanish version of "Hole in the Wall"

The first pieture to be produced in German, Polish, Czeehish and Hungarian will be "The Doctor's Secret," and it is expeeted that these, too, will be finished by August. 1

Counting those foreign language pietures made in the United States, Paramount will have ready for release by the start of next season, five Spanish pictures, five French, three Swedish, two Italian, two German, as well as one or more in Polish, Czechish and Hungarian.



FOREIGN EDITORS VISIT OUR HOLLYWOOD STUDIOS

Fourteen European editors, now touring the United States under the auspices of the Carnegie Endowment for International Peace, made an official visit to our Hollywood studios and were welcomed by several Paramount executives and players, who are pictured with them above. The editors include F. Salten, Neue Freie Presse, Vienna, Austria; G. Kirkoff, La Bulgarie, Sofia, Bulgaria; J. Koudelka, Pravo Lidu, Prag, Czecho-Slovakia; E. Moller, Berlingske Tidende, Copenhagen, Denmark; G. Meri, Head of Estonian Press Bureau, Tallinn, Estonia; U. Toivola, Turun Sanomat, Abo, Finland; F. Baberadt, Frankfurter Zeitung, Frankfurt, Germany; Dr. E. Feder, Berliner Tageblatt, Berlin, Germany; Prof. A. Herrmann, Hamburger Fremdenblatt, Hamburg, Germany; T. Cnossen, De Standaard, Rotterdam, Holland; G. Ottlik, l'Annuaire de la Societe des Nations, Genera, Switzerland; S. Konstad, Morgenbladet, Oslo, Norway; S. Backlund, Ny Tid, Gateborg, Sweden; Dr. A. Oeri, Basler Nachrichten, Basle.



DIRECTOR IS RE-SIGNED!

ROUBEN MAMOULIAN, who directed the much-discussed sereen production, "Applause," has been signed by Paramount to direct another all-talking screen play. He will report at the New York studio early in the autumn and his probable assignment will be an untitled screen play with Claudette Colbert in the prineipal role.



"CASCARRABIAS" IN WORK

The Spanish version of "Grumpy," entitled "Cascarrabias," for which Ernesto Vilches, pictured above, was specially signed, is already in production under the direction of Cyril Gardner. J. Carner-Ribalta made the adaptation. Mel Shauer, now in Hollywood, is personally supervising the production. The supporting east ineludes Ramon Pereda, Barry Norton, Carmen Guerrero, Andre de Segurola, Paeo Moreno, Juan Duval, Delia Magana and Fernando Garcia.

SPANISH SHORT FOR U. S.

Originally produced as a number for the Spanish production of "Paramount on Parade," Rosita Moreno's "Fado" will be released in the United States as a one reel short subjeet. Featured with Rosita in the short is Nino Martini, Italian tenor. "Fado" is a dance!

NUEVA YORK OVACIONA FRENETICAMENTE AL ALMIRANTE BYRD AL ESTRENARSE SU PELICULA EN EL RIALTO

A SU regreso a Nueva York el 19 de Junio, después de una ausencia de dos años en los hielos del Polo Sur, el Almirante Byrd recibió una de las ovaciones más entusiastas que se recuerdan en ocasiones análogas, baste con decir que eclipsó el recibimiento que se le hizo a Lindbergh. Nueva York se entregó a extremos delirantes de entusiasmo, y el paseo desde el muelle de desembarque hasta el Ayuntamiento dió lugar a una imponente manifestación popular, de que fueron objeto Byrd y su tripulación. El público obsequió a Byrd y a sus héroes con una verdadera nevada de confetti y de papelillos, cosa que debió de recordar a los intrépidos conquistadores del Polo Sur las ventiscas que tantas veces les azotaron durante sus excursiones por el campo de hielo.

Entre los miembros del comité de recepción se encontraban los señores Adolph Zukor, Jesse L. Lasky, S. R. Kent, Sam Katz y Emanuel Cohen, quienes, en unión de otros cuarenta elementos paramountistas, audieron el 20 de Junio a Washington, para asistir a la entrega de la medalla de la Sociedad Geográfica Nacional, por el presidente Hoover. El homenaje de los miembros de la Paramount al hombre cuyas hazañas se registran en la cinta CON BYRD EN EL POLO SUR, se tradujo en un banquete que se celebró el 28 Junio en el hotel Ritz Carlton.

Coincidente con el regreso de Byrd, el 19 de Junio a las seis de la tarde, el teatro Rialto de Broadway abría sus puertas al público, ansioso de asistir al estreno de la cinta "Con Byrd en el Polo Sur." No hay modo de describir el entusiasmo provocado por la película, que es única en su género. Sin ser precisamente una sucesión de escenas del campo de hielo, o un relato de viaje, es una cinta integralmente dramática, plena de momentos de emoción, de comedia fina, de tensión inenarrable.

De seguro que no habrá nadie en el mundo que deje de ver "Con Byrd en el Polo Sur." Desde el punto de vista de taquilla, será probablemente la cinta más productiva que ha realizado la Paramount, y se seguirá mostrando por muchísimos deccnios, cuanto todas las demás hayan sido relegadas al olvido.

En el momento presente, la película constituye la atracción del día. La expedición de Byrd constituye un acontecimiento de trascendencia mundial, y no cabe duda de que la película "Con Byrd en el Polo Sur" será la mejor y más anunciada de todas. Desde los comienzos de la cinematografía, no ha habido producción que haya logrado tal propaganda por anticipado, ni que haya sido estrenada bajo auspicios tan inmejorables.

"Con Byrd en el Polo Sur" es una película que no reconoce barreras nacionalísticas ni diferencias de lenguajes, y se exhibirá en todos los países del globo, dondequiera que haya una máquina dc proyectar. Está sincronizada con música finamente alusiva e incluye un prólogo hablado del Almirante Byrd, que se adaptará a todos los idiomas.



AN EPIC HERO!

Admiral Byrd, "leading man" in Paramount's real epic, "With Byrd at the South Pole," as he looked to the staff artist of the "New York Evening World," who viewed the picture at the Rialto Theatre.

A WELCOME "DAY"

BY the time this issue is off the press and on the way to its readers, John L. Day, Jr., General Manager for South America, will have arrived in New York for his annual visit and conference with Home Office officials. Special significance attaches to his visit this year, in view of the new kind of product — the Spanish talking pictures—that are being produced primarily for his market. In advance of his arrival, we assure Mr. Day of a hearty Paramount welcome.



JOHN L. DAY

"LET'S GO NATIVE"

We wouldn't mind going native, if we were sure that we would have for company this marvelous troop of hoola dancers. "Let's Go Native" was one of the pictures screened at the convention, and is the last word in smart musical comedy entertainment. Jeanette MacDonald, Jack Oakie, Skeets Gallagher, Kay Francis, William Austin and James Hall are the players.



PARAMOUNT EN BROADWAY

APARTE de la película de Byrd, en Broadway se han estrenado cuatro películas paramountistas durante el mes de Junio, en el teatro Paramount. La primera de ellas fué la comedia musical de Buddy Rogers "Safety in Numbers," un verdadero alarde de alegría y de arte. El argumento presenta las aventuras de Buddy en Nueva York, custodiado por tres hermosas coristas. Es una película igualmente interesante para todos los públicos.

Otra de las películas estrenadas fué la de William Powell "Shadow of the Law," con la que la Paramount obtuvo un triunfo formidable. Se trata de un melodrama en el que Powell aparece acusado de un crimen del que es inocente, y va a parar a la cárcel, de donde logra escaparse para emprender una vida nueva, si bien constantemente perturbada por el temor de ser descubierto. El desenlace de la cinta constituye un momento de emoción máxima.

Jack Oakie hizo las delicias del público en "The Social Lion," una de las películas más cómicas que se han presentado en mucho tiempo. El asunto se desliza a carcajada por minuto, mientras Oakie trata de escalar las cimas de la alta sociedad, desde su humilde posición de boxeador. Con él colaboran Skeets Gallagher y Mary Brian.

En "Dangerous Nan Mc Grew," Helen Kane, en colaboración con James Hall, Stuart Erwin, Victor Moore y Frank Morgan, ridiculiza las popularísimas películas en que la Policía Montada Canadiense del Noroeste "consiguc siempre su hombre." La cinta está llena de incidentes cómicos, y le da a Helen Kane ocasión para cantar varias de sus inimitables canciones.

ESPANA FIGURA A LA CABEZA EN EL CONCURSO

LAS últimas listas de las Legiones Extranjeras, auspiciadas por los estudios, revelan cambios importantísimos en las posiciones relativas de varias divisiones. Al acrecentar su porcentaje, España continúa en primer puesto por un margen amplísimo, y ya es el segundo mes que tal sucede.

Asiéndose tenazmente a su puesto, que es el segundo, Inglaterra, vencedora en el concurso del año pasado, prosigue peleando con sin igual denuedo. Italia sigue en tercer lugar, pero seguida tan de cerca por Méjico, que es más que probable que haya sorpresas al final. Francia y Guatemala han hecho también notables progresos. De paso, diremos que el total de negocios realizados en Francia durante el mes ha sido el mayor que se conoce en su historia. Parece que los legionarios de Francia están dispuestos a demostrar que su nuevo jefe, Mr. Souhami, no se equivocó al contar con ellos.

La hazaña del mes le corresponde a la Argentina, que saltó del noveno al sexto lugar. El mérito de la empresa le corresponde a Mr. Lange y a sus indómitos gauchos.

Al Cinal de la lista figuran Chile y Brasil. Chile decidió avanzar lo suficiente para permitirle la entrada en la lista a Austria. Brasil también ha avanzado notablemente.

Entre tanto, en la oficina central, míster Seidelman da los toques finales a las nuevas cuotas del tercer trimestre, efectivas el primero de Julio. Ha llegado el momento de prepararse para las grandes sorpresas.



"THE BETTER WIFE"

You'd never guess it from this scene, however. Ruth Chatterton looks more like the frightened wife. As for Paul Lukas, his expression is that of "the other man" caught red-handed by the outraged husband, here indicated by the menacing shadow of Clive Brook. "The Better Wife" co-stars Miss Chatterton and Mr. Brook again. "The Laughing Lady" was their first co-starring vehicle.



"SAFETY IN NUMBERS"

There may be safety in numbers, but there's surely talk! "Buddy" looks as though he fears deafness from the constant din, din, din of Virginia Bruce, Carol Lombard, Josephine Dunn and Kathryn Crawford, his fair companions in the film.

"Amor Audaz"









MENJOU WONDERFUL IN SPANISH VERSION "SLIGHTLY SCARLET"

THAT Paramount has another box office winner in the Spanish version of "Slightly Scarlet," in which Adolphe Menjou makes his triumphant return as a foreign language star, is the cheerful news broadcast from Hollywood by Mel A. Shauer, manager of the foreign production department. In a wire to Mr. J. H. Seidelman at Home Office, Mel voices his enthusiasm as follows:

We screened Spanish Slightly Scarlet this morning and it is superb—much better than Benson Murder Case and in every measure a fine quality Paramount production—Menjou wonderful—remainder of cast excellent.

Opposite Menjou in this second Spanish talkie, entitled "Amor Audaz," appears Rosita Moreno, Paramount's new contract player. Ramon Pereda, Barry Norton, Vincente Padula, Maria Calvo and Carlos Villarias, remembered for their work in "El Cuerpo del Delito" compose the strong supporting cast. Louis Gasnier directed.

O. R. Geyer, manager of foreign advertising and publicity, has prepared an attractive lineup of ad sales, including one and three sheets, lobby cards, three-color herald, cuts, mats and an additional color-paint poster, which looks like an oil painting.















"SAFETY IN NUMBERS"

BESIDES the Byrd Antaretic film, four other new Paramount pietures were released on Broadway during the month of June. These played the Paramount Theatre.

The first of these was "Buddy" Rogers' latest starring vehicle, "Safety in Numbers," a happy, tuneful entertainment full of laughs, romance and sure-fire song hits. The story revolves around "Buddy's" adventures in New York where he is chaperoned by three beautiful chorus girls. It is a picture ideally suited to "Buddy's" eharming personality, and one that will appeal to both young and old.

If "Buddy's" popularity in New York is a criterion, he is filmdom's reigning favorite. As we write this, he has just finished a week of personal appearances at the Paramount Theatre. The poliee had to be called out to save him from his admirers!



"THE SOCIAL LION"

JACK OAKIE makes his debut as a full-fledged star in "The Social Lion," and the publie's hearty reception of this prize comedy is an endorsement of Paramount's judgment in elevating him to star rating. "The Social Lion" is one of the funniest pictures we have seen in months. There's a laugh a minute, watehing Oakie as a prize-fighter trying to crash into high society and proving himself a great polo player. Skeets Gallagher, as his wise-cracking manager, and Mary Brian, as the romantie interest, help the fun along.

"SILENT ENEMY" ENDS AMAZING BROADWAY RUN AT THE CRITERION!

HAVING startled Broadway by doing standout business at the Criterion Theatre to a $2 top despite sizzling hot weather, "The Silent Enemy" ended its special pre-release run after five tremendous weeks, and will be released nationally during the first week in August.

Additional information regarding foreign prints was sent to all our offices in a second letter from Mr. Seidelman under date of June 19. As soon as you reeeive your print, screen it, and let Mr. Seidelman have your reaction to this wonder drama.

"It is vivid, vibrant, rich in color, brave in its courage and tremendous as an attraction for theatregoers. It is a permanent living chapter not only of the American Indian but of the screen and we are moved to congratulate not only Paramount and the makers of the picture and the exhibitors who show it everywhere, but the great publie which will extract a type of entertainment too seldom seen."



"THE SILENT ENEMY"

Few pictures have been showered with such unanimous praise as has "The Silent Enemy." Its realism, thrills (especially the spectaeular caribou stampede) and humor has evoked the critics' most saered superlatives. The "New York Evening Post" *on its editorial page* hails it as "the best American dramatie creation for the year 1930."

Arthur James, editor and publisher of the "Exhibitors Daily Review," ends his laudatory review of the pieture, headed "Triumphant Box Office" as follows:

There is no question in the minds of those who have seen it, that, properly exploited, "The Silent Enemy" will equal, if not top, the box office suceess of "Chang" and "The Four Feathers." It is the natural, different type of motion pieture that the public enjoys seeing as a relief from the usual run of stereotyped films.

On this picture as well as the Byrd film, our Home Offiee advertising department is issuing special four-page broadsides eontaining the reviews. Every office will get a quantity of these. They make mighty interesting reading!

POWELL'S LATEST A TIMELY MELODRAMA!

AS fresh and timely as tomorrow's newspapers, dealing as it does with a theme very much in the public eye at the present time, is William Powell's "Shadow of the Law." It is a crackerjack melodrama, which shows Powell unjustly eonvicted of a murder he did not commit, and sent to prison. He makes a daring escape and begins a new life, with the ever-present fear of arrest hanging over him. How he eventually saves himself and his romance provides a powerful climax.



"SHADOW OF THE LAW"

Perhaps we ought to reassure you that, although it deals with prison life, the pieture is not gruesome. The prison scenes oeeupy only a small part of the film, and show in interesting fashion the regular routine inside.



"DANGEROUS NAN McGREW"

IN "Dangerous Nan McGrew," Helen Kane, ably assisted by an ace quartet of players composed of James Hall, Stuart Erwin, Vietor Moore and Frank Morgan, burlesques that popular type of film in which the Northwest Mounted Poliee always get their man. The picture is full of slapstick comedy, and gives Helen a chance to poop-poop-a-doop several songs in her own inimitable manner. Her rendition of the song, "I'm Dangerous Nan MeGrew" is alone worth the price of admission.



"THE BIG POND"

ONLY the decision of releasing "With Byrd at the South Pole" simultaneously with the return of Byrd himself, forced "The Big Pond" out of the Rialto Theatre after five weeks of splendid business. The picture has been cleaning up in other parts of the country, and the song hits from the film are being played and sung over every radio wave length. "The Big Pond," different in type from the two previous Chevalier vehieles, is another grade-A money-maker!

By the way, as already mentioned, the French territory has something to look forward to in this production, inasmuch as a new and separate French version, with a complete Freneh cast, was made of this picture. Claudette Colbert plays opposite Chevalier in both editions.

VITAL LINKS IN PARAMOUNT'S WORLD-WIDE CHAIN



Our South American Theatre Organizations (Part 1)*

THE old adage, that "a good seaman is discovered in bad weather," holds just as true in showmanship as it does in seamanship. The acid test of every showman is "bad weather"—adverse business conditions that tend to dampen his enthusiasm, swamp his routine efforts, and bury his theatre under a tidal wave of difficulties and discouragements. If, by redoubling his energies and bringing into play all his merchandising skill and resourcefulness, he succeeds in breasting the tide and keeping his box office on the crest of the wave, then he has the stuff of which real showmen are made, and is worthy of a place in the Paramount line-up. All of which is by way of preface to the statement that, down in Cuba, Mexico and Jamaica, Paramount has a type of manpower in its theatre organizations that produces seaworthy showmen—men who are pounding away week after week, in spite of unbelievable hardships, and bringing in shipload after shipload of satisfactory box office results. We are proud to salute Messrs. Pratchett, Morais and their loyal and efficient collaborators, and happy to call public attention to their zeal and devotion. Their example is an inspiration to every member of the Foreign Legion!

WHO'S WHO

Top Center:
A. L. PRATCHETT.....*General Manager Cuban Theatres*
Bottom Center:
AUDLEY MORAIS.....*General Manager Jamaica Theatres*

Left Top to Bottom:
ALBERT G. MORA,
Cashier Cuban Theatres
FERNANDO DE FUENTES,
Mgr. Olympia, Mexico City, Mexico
ROBERT HUGO ACOSTA,
Mgr. Fausto, Havana, Cuba
HENRY DORSEY,
Mgr. Cuba, Santiago de Cuba
JOHN D. WILSON,
Mgr. Principal, Camaguey, Cuba

Right Top to Bottom:
MARION E. FERRERA,
Chief of Publicity and Assistant to Mr. Pratchett
ANTONIO SASTRE,
Assistant to Mr. Pratchett
G. F. EVANS,
Mgr. Palace, Kingston, Jamaica
LEONARD J. GROSSMAN,
Mgr. Encanto, Havana, Cuba
SALVADOR PRESAS,
Mgr. Apolo, Camaguey, Cuba

**This is the third of a series devoted to our foreign theatre circuits.*

The fourth will feature Part 2 of our South American theatre organizations.



"THE LITTLE CAFE"

Well, it may be a little cafe, but there are plenty of bottles in sight to satisfy a big thirst! Being a singing waiter, Maurice Chevalier believes in giving service—with music. Frances Dee, his leading lady, is an interested listener.

A PARAMOUNT NA BROADWAY

ALEM do filme da Expedição Byrd ao Polo Sul, quatro novas producções Paramount foram estreiadas no mez findo. A primeira destas foi uma comedia musical, "Safety in Numbers," passada pela téla do Paramount Theatre, cujo protagonista, Charles "Buddy" Rogers, obteve sinceros applausos do seu grande publico. A historia desse filme nos revela um rapaz rico, que, tendo de vir para Nova York, é recommendado a tres bellissimas pequenas, para que o guiem e o protejam dos olhares tentadoras das outras, na grande metropole. Ora, assim sendo, o resultado não podia ser outro....

De William Powell tivemos mais um assumpto forte—"A Sombra da Lei"—que em sua passagem pelo Theatro Paramount attrahiu grandes enchentes. Aqui o argumento nos mostra Powell a ponto de ser condemnado por um crime que não praticou. Elle foge para outras cidades, mas a atemorizante sombra da lei parece perseguil-o por toda a parte. Por film, Powell consegue provar a sua innocencia, trazendo o filme para um bellissimo climax.

Jack Oakie (o Carvalhinho) fez a sua estreia como astro da téla em "O Leão Social," esfusiante comedia que deixou os espectadores do Paramount em constantes gargalhadas. Jack Oakie de ha muito tinha provado a sua habilidade comica, mas agora, que a Paramount o elevou á categoria de astro, o rapaz está peior que uma roda de fogos de vista. Skeets Gallagher e Mary Brian secundam-no no argumento.

Outra vez surgiu a inimitavel Helen Kane na Broadway. Surgiu em "Dangerous Nan McGrew," filme que dispoe de artistas como James Hall, Stuart Erwin, Victor Moore e Frank Morgan. O argumento tem os seus detalhes de "policia montade" e dá ensejo a Helen para cantar algumas de suas balladas cheias de dengo.

Foi, como vemos, um mez de quatro magnificas estreias da Paramount, entre as quaes, como é natural, sobresahiu pela grande opportunidade do momento e tambem por seu justo valor, o filme da Expedição Byrd, que ainda agora se exhibe.

NOVA YORK RECEBEU O ALMIRANTE BYRD COM ENTHUSIASMO, EMQUANTO O FILME DO POLO SUL ERA ESTREIADO

DEPOIS de dois annos nas regiões antarcticas, regressou a Nova York no dia 19 de junho, o heroico contingente de homens que formaram e Expedição Byrd ao Polo Sul.

O chefe da Expedição Contra-almirante Richard E. Byrd, teve mais uma vez occasião para avaliar quanto o povo do seu paiz o venera. A recepção que Nova York lhe tributou, como tambem aos seus intrepidos companheiros, foi uma das mais sinceras e enthusiasticas destes ultimos annos. Nem mesmo Lindbergh, ao regressar de Paris, depois do seu vôo memoravel, attrahiu tanta gente para as ruas nem mereceu mais altos vivas.

O cortejo festival começou no porto, indo pela Broadway até o edificio da Municipalidade, onde o prefeito Walker saudou os expedicionistas em nome da cidade. Durante esse trajecto, difficil é descrever o que foi a manifestação de jubilo de parte da multidão formada em grossas fileiras, ao longo dos passeios, retumbando em brados de alegria, emquanto nuvens de confetti e emmaranhados de serpentina desciam dos altos edificios.

Entre os membros da commissão de recepção estavam Mr. Adolph Zukor, Mr. Jesse L. Lasky, S. R. Kent, Sam Katz e Emanuel Cohen, os quaes, com quarenta outros paramountezes, seguiram para Washington no dia 20 afim de estarem presentes á cerimonia durante a qual o presidente Hoover offereceu ao Commandante Byrd a medalha de distincção mandada cunhar em seu louvor pela Sociedade Nacional de Geographia. O tributo da Paramount ao homem que fez possivel o maior e mais perfeito filme documentario de todos os tempos—COM BYRD NO POLO SUL—foi expresso sob a fórma de um concorrido banquete, no Hotel Ritz-Carlton, offerecido ao almitante Byrd e seus companheiros.

Mas antes disso, no proprio dia da chegada da Expedição, tinha a Paramount lançado na Broadway de Nova York e na das principaes cidades o fomoso filme COM BYRD NO POLO SUL—através do qual o espectador de sua confortavel poltrona, faz calma e alegremente a perigosa descoberta do polo antarctico em aeroplano. Esta producção não é puramente educativa, nem tampouco só documentaria ou a relação aventurosa de uma viagem ás regiões desconhecidas do extremo-sul da terra: é o drama das novas descobertas, com o homem moderno realizando obras inconcebiveis!

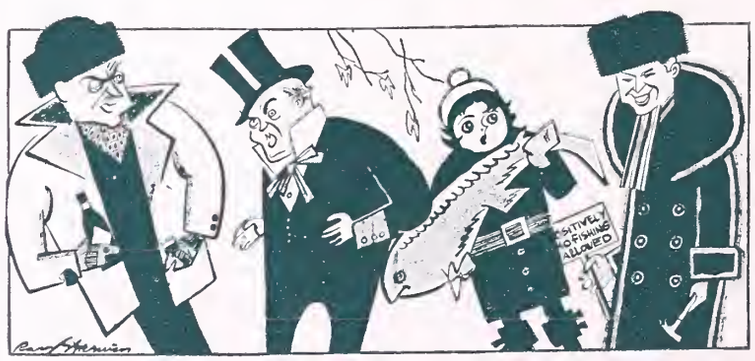
A historia dessa viagem verdadeiramente épica, dizemol-o com orgulho, foi confiada á Paramount, a unica companhia productora que se associou technica e espiritualmente á temeraria empresa da Expidição Byrd. E o seu filme, COM BYRD NO POLO SUL, será talvez o mais popular dos trabalhos da Paramount, porque o seu successo de bilheteria não será somente o da actualidade, pois documentos como este ficarão vindo a publico constantemente.

O seu exito tem sido formidavel. E, si assim é, em Nova York e nas principaes cidades americanas, vem isso provar que o seu successo pelo mundo inteiro não será menor, dado o interesse universal que ha pelos resultados finaes da grande expedição.

Mas não se pode ver este filme, de tantos e tão arduos detalhes, sem que se sinta admiração por esses homens e pelo seu chefe, realizando uma tamanha empresa sem o menor vestigio de incerteza ou de fracasso. Tudo foi medido com a mathematica precisão de um chronometro.

O trabalho photographico dos dois emissarios da Paramount merece tambem frances elogios. A' ubiquidade phenomenal desses homens devemos detalhes preciosos, que só uma comera de acção constante poderia ter tomado.

O filme COM BYRD NO POLO SUL tem oito partes. E' todo synchronizado e tem effeitos sonoros do começo ao fim. Os dois ultimos capitulos enfeixam o vôo sobre o polo e a partida da Expedição. Ahi terminam os leitreiros explicativos, sendo toda a narrativa feita em portuguez verbal emquanto os acontecimentos phenomenaes passam deante dos olhos do espectador.



"DANGEROUS NAN McGREW"

Here's how the principal players in this highly nonsensical but amusing picture looked to the staff artist of the "New York Evening World." Left to right: Frank Morgan, Victor Moore, Helen Kane and Stuart Erwin. The film is a burlesque on the Northwest Mounted Police "always get-their-man" type of picture.



READY FOR THE PIECES!

Little Mitzi Green is prepared to do right by Stuart Erwin after he finishes fooling around with July 4th explosives. It won't be long now!

A HESPANHA NA DEANTEIRA!

A RELAÇÃO das quotas para o Concurso Internacional organizado pelo nosso departamento estrangeiro e que tem, como dissemos, o apoio dos artistas, revela pelas entradas de junho uma marcada vantagem para a divisão hespanhola. Augmentando o seu contingente, a divisão do Sr. Messeri vem por dois mezes consecutivos mantendo o seu logar no cimo da columna das entradas. Parece que os destemidos "Matadores" estão dispostos a escalar uma segunda victoria.

Fortificado no segundo degráu da tabella e fazendo esforços sobrehumanos afim de galgar o primeiro, a Inglaterra, vencedora do primeiro premio no concurso do anno passado, faz frente á leal adversaria. Em terceiro logar está a Italia, que disputa terreno com o Mexico, occupante do quarto logar. A França e Guatemala são dois concurrentes enthusiasticos que se acham tambem em lucta para subir ao pico. De passagem, cumpre-nos mencionar que a França teve o mez passado a maior renda bruta até agora realizada naquelle territorio. Os legionarios francezes querem mostrar ao seu novo chefe, Mr. Souhami, que os bons gaulezes sabem defender as suas côres.

Mas o maior "tour de force" do mez foi levado a effeito pela Argentina que, de um salto, passou de dezenove a sessenta! Isto quer dizer que Mr. Lange está certo da victoria e que os seus "Gauchos" luctam como leões.

Ao pé do quadro de entradas vemos o Brasil e o Chile, tendo esta ultima divisão dado algunas passos para cima. Assim poude a Austria ganhar tambem alguns pontos. O Brasil conseguiu chegar á marca dos 90%. Entretanto, o facto de estarem quasi todas as divisões acima de suas respectivas quotas, com apenas tres abaixo da "linha do seguro," prova que o movimento este anno vae de véras animado.

Emquanto isto, Mr. Seidelman está preparando o alinhamento das novas quotas a entrarem em vigor a 1 de Julho. Preparem-se os legionarios para esse surpresa, pois as ordens do nosso sub-director já vão em caminho.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

"LOVE PARADE" COMPLETES 16 SENSATIONAL WEEKS AT ASTRAL, BUENOS AIRES — IS WORLD'S RECORD RUN FOR THIS PRODUCTION



AN AWARD FOR QUALITY!

Photo above pictures the solid silver cup awarded to Paramount by "The Movie Times" in Tokio for "The Docks of New York," which was adjudged the best picture shown in Japan during 1929. The cup is suitably inscribed on one side in English and on the other in Japanese. The fact that "The Docks of New York" won is a distinct triumph for Paramount, inasmuch as all the rival motion picture companies release their biggest and best pictures in Tokio, which, in addition to its native population, has a large foreign colony as well. George Bancroft, as well as several other of Paramount's stars are top favorites with Japanese movie fans.

Chevalier Film Proved Tremendous Drawing Power by Establishing a New Attendance Record Eight Weeks After Opening—Barcelona, London, Sydney, Paris Are Runners-Up in Length of Runs

CABLE advices from Fred W. Lange, manager for Argentina, that "The Love Parade" ends its sensational engagement at the Astral Theatre, Buenos Aires, on July 9 after 16 solid weeks, to be followed, beginning July 11, by "The Vagabond King," indicate that the Chevalier masterpiece has shattered all local box office records for receipts, attendance and length of run.

That this 16-week engagement represents the world's record run for this production is clearly evidenced by a careful check-up of existing theatre reports from all parts of the globe. The foreign runners-up for long-run honors include the Coliseum, Barcelona, Spain, where "The Love Parade" played 15 weeks; the Carlton, London, England, 14 weeks; the Prince Edward, Sydney, Australia, 13 weeks; and the Paramount, Paris, 8 weeks.

U. S. Runs Outdistanced

The picture's longest run in the United States was its 13-week showing at the Criterion Theatre, New York. In general, "The Love Parade" enjoyed a far greater measure of success abroad than it did in this country. It is to date the biggest money-maker our Foreign Department has ever handled. And the end is not yet in sight. Subsequent runs will increase the gross business on the production many times over.

There are several remarkable features in connection with the picture's engagement at the Astral Theatre that are worth noting. To begin with, the print used had English dialogue, French songs and superimposed Spanish titles. The public simply went crazy over the film. People went to see it four and five times, bringing different friends with them each time. There is a record of one man having seen the picture twelve times!

Made Sound Converts

Furthermore, it converted hundreds of people who had formerly been staunch enemies of sound pictures. One of the distinguished converts was no less a personage than Dr. Figueroa Alcorta, former President of Argentina, who publicly admitted that "The Love Parade" had made him an enthusiast and a champion of sound pictures.

But the final clinching proof of the film's tremendous drawing power lies in the fact that on May 11, eight weeks after the opening, it established a new one-day record for receipts and attendance!

Exploitation Deluxe

Local critics were no less enthusiastic than the public. They praised the winning personality of Chevalier, the masterful direction of Lubitsch, the exquisite charm of Jeanette MacDonald, the music, the technical perfection of the production, etc. In fact, "The Love Parade" provided the theme for reams of newspaper copy. It was accorded publicity plus.

It remains for us only to add that the picture was advertised in such a way that the public, in advance of its opening, was properly impressed with its outstanding entertainment value. After the premiere, intelligent exploitation, aided by word-of-mouth advertising, kept "The Love Parade" constantly in the public eye.



A STUDY IN CONTRASTS!

This is one of the most interesting pictures we have ever published in PARAMOUNT AROUND THE WORLD. *It shows an officer of the Royal Camel Corps cordially greeting a representative of Paramount Sound News "somewhere in Egypt" The outward contrast between them—the officer in picturesque costume ustride his "desert horse," and the cameraman in up-to-date dress utop his automobile—throws into bold relief the two separate and distinct civilizations they represent—ancient Egypt and modern America!*



"TIME" TO GUESS!

With the help of a local jewelry shop, the Encanto Theatre showmen ran a time-guessing contest in conjunction with the showing of "Street of Chance." Three worthwhile prizes were offered. Photo shows jewelry window display.



"ABIE" IN VENICE!

For many reasons, outdoor advertising and tie-ups are out of the question in Venice, Italy, hence the above, showing poster tie-up display on "Abie's Irish Rose" with a large coffee house, has distinct news value.



TELEGRAPHIC TIEUP!

Local Western Union office cooperated with the Encanto Theatre, Havana, Cuba, when it played "Street of Chance." This giant telegram flanked by two messenger boys, was displayed in lobby as well as in the main Western Union office.



BOOK SANDWICH MAN!

This perambulating book, ballyhooing the merits of "Applause," attracted plenty of attention on the streets of Havana, during the picture's run at the Fausto Theatre.



A COMING STAR!

Film astronomers are agreed that a new star is faintly visible in the motion picture heavens. Her name is Lillian Roth and she is getting brighter and brighter with every succeeding picture. "Animal Crackers" is her latest!

LA SPAGNA E IN TESTA NEL CONCORSO

PUBBLICATE su un altra pagina troverete le posizioni delle diverse divisioni nel Concorso della Legione Estera per il mese di giugno, e noterete diversi cambiamenti importanti. Aumentando sempre la sua percentuale, la Spagna si trova per la seconda volta sicura nel primo posto. Sembra proprio che i "Matadors" del Sig. Messeri si siano decisi di vincere! Tanto più merito a loro!

Attacandosi tenacemente al secondo posto e facendo ogni sforzo per raggiungere il primo, si trova l'Inghilterra, vincitrice del concorso dell' anno scorso. L'Italia è ancora al terzo posto, ma è seguita molto da vicino dal Messico, che si è avanzato di colpo dal decimo al quarto posto. Anzi sembra quasi che i due saranno pari. La Francia e Guatemala sono due altri che hanno fatto dei progressi notevoli. Anzi la cifra d'affari delle Francia per il mese è la più grande nella sua storia. Evidentemente, i legionari francesi vogliono mostrare al loro nuovo capo, il Sig. Souhami, che non si è sbagliato quando decise di unirsi a loro.

Però l'Argentina è quella che ha fatto il salto più grande del mese, avanzando di colpo dal decimonono posto al sesto! Il Sig. Lange deve essere ben fiero dei suoi "Gauchos" e del loro spirito di combattimento.

In fondo alla lista tanto il Brasile quanto il Chile incominciano a svegliarsi. Il Chile dall'ultimo posto si avanzò un pocchetto, lasciando libero la vecchia posizione per l'Austria. Il Brasile pure ha avanzato un posto e si trova ora al disopra del 90%. Il fatto che più di metà delle divisioni sono al disopra delal quota a che solamente tre sono al disotto del 90% dimostra che tutti fanno degli sforzi enormi. Avanti ragazzi, sempre così!

Nel frattempo il Sig. Seidelman alla Sede Centrale sta preparando delle nuove quote per il terzo quarto, che entreranno in vigore dal primo luglio. Preparatevi per tante sorprese! Le nuove quote si trovono già in viaggio a vostra destinazione.

NEW YORK SALUTA L'AMMIRAGLIO BYRD CON UN ACCOGLIENZA GIGANTESCA COLL'APERTURA DELLA PELLICOLA DEL POLO SUD AL "RIALTO"

A NEW YORK il 19 giugno dopo un assenza di due anni, accompagnato dai suoi valorosi compagni che lo aiutarono a portare a buona fine la sua ventura al Polo Sud, l'Ammiraglio Richard E. Byrd fù salutato con una delle accoglienze le più tumultuose e vocifere che siano mai state date ad un eroe nazionale. Era persino più entusiastica di quella data a Lindbergh! Tutta New York sembrò impazzire. La parata trionfale dall'imbarcadero al Municipio, dove Byrd ed i suoi compagni furono salutati ufficialmente dal Sindaco, fù l'occasione per una dimostrazione popolare da parte dei cittadini. Il pubblico diede sfogo al suo entusiasmo buttanto confetti, libri di telefono stracciati, etc.. insomma un veritable tempesta di carta, che deve aver fatto fare pensare Byrd agli uragani dell' Antarctico.

Fra i componenti del commitato di ricevimento c'erano i Sigg. Adolph Zukor, Jesse L. Lasky, S. R. Kent, Sam Katz e Emanuel Cohen, chi, con una quarantina d'altri di Paramount, fecero il viaggio a Washington il 20 giugno per essere presenti alla ceremonia alla quale il Presidente Hoover presentò una medaglia speciale della Società Geografica Nazionale a Byrd. Un pranzo in onore di Byrd al Ritz Carlton il 28 Giugno è stato il tributo pagato dalla Paramount all' uomo le cui esperienze sono state rese immemorabili sullo schermo.

Col ritorno di Byrd—alle sei di sera del 19 giugno,—il Rialto su Broadway apriva le sue porte al pubblico per la "première" della pellicola "Con Byrd al Polo Sud." Le parole ci mancano per poter raccontarvi il potere e la grandiosità di questa pellicola. E l'unica del suo genere. E vera, indimenticabile. Non è un film di viaggio, ne un film educativo, ma un vero trattenimento drammatico con elementi di commedia, patetico, brivvidi e sospesa.

Ogni uomo, donna e bambino nel mondo voranno vedere "Con Byrd al Polo Sud." Dal punto di vista del botteghino sarà facilmente la miglior pellicola di Paramount, perchè fra cinque, dieci e anche cinquant' anni, quando tante altre pellicole saranno passate e saranno dimenticate, questo film continuerà ad essere ricercato dal pubblico.

Ora e per parecchi mesi ancora, questa pellicola sarà una delle più grandi attrazioni del cinematografo. La spedizione di Byrd è una cosa che ha interessato tutto il mondo per circa due anni. ed ora che è ritornato quest' interesse è stato reso più vivo. Senza dubbio il film goderà d'una enorme propaganda personale. Dacchè vive il cinematografo nessuna pellicola ha ricevuto così tanta reclame d'anticipo, ne è stata presentata sotto condizioni più favorevoli che l'attuale.

"Con Byrd al Polo Sud" è una produzione che con conosce frontiere, ne geografiche ne linguistiche. Puo essere esibita, e certamente lo sarà, in tutti gli angoli più remoti del mondo, basta che ci sia un apparecchio da proiettarla. E state sincronizzata con della musica molto bella, ed il prologo del Ammiraglio Byrd al principio si adatterà per tutte le lingue.



ENVOY VISITS PARIS STUDIO!

Comte Manzoni, Italian Ambassador to France, was photographed with his party on the set during the filming of the Italian version of "The Lady Lies" at the Paramount studios in Joinville, near Paris. Seated left to right: Madame Jacobini, who plays the leading role in the film; Comte Manzoni and Countess Manzoni. Among those standing are Paramount's executives, Robert T. Kane, second from right, and David Souhami, third from right. Mr. Kane is manager of the studio.



"PARAMOUNT ON PARADE"

Here are some of the players in Paramount's "party of the stars," as they impressed the staff artist of the "New York Evening World." We won't name them. See if you can identify them all.



A COMIC DOUBTER!

"How can it be a fresh egg when it's in a picture called "The Spoilers?" That's what Harry Green, who has one of the principal roles in the film, would like to know. Besides, the egg is dated June, 1900. Storekeepers during the Alaskan gold rush days of thirty years ago always marked the eggs they sold with the month and year, and then charged a dollar a piece for them.

PARAMOUNT SU BROADWAY

OLTRE la pellicola di Byrd al Polo Sud, quattro altre pellicole di Paramount furono esibite su Broadway al teatro Paramount durante il Giugno. La prima di queste era una commedia musicale di "Buddy" Rogers chiamata "Safety in Numbers," un film pieno di rise, di musica leggiera, di scene d'amore, e di canzone che diventeranno certamente molto popolari. Il conto è basato sulle avventure di "Buddy" a New York, dove tre bellisime coriste gli fanno da mammane. E una pellicola che interesserà tanto ai giovani quanto ai vecchi.

Un'altra pellicola molto interessante è il film di William Powell, "The Shadow of the Law." E un melodramma intenso mostrando Powell ingiustamente condannato alla carcere per un omicidio che non ha commesso. Riesce a scappare ed incomincia una vita nuova, però sempre sotto la paura di essere riconosciuto e catturato di nuovo. Eventualmente riesce a provare la sua innocenza. Il pubblico al Paramount ne rimase molto impressionato. Jack Oakie fece la sua prima apparizione sullo schermo quale stella, nel "Social Lion," uno dei film i più commici che abbiamo visto da anni. Ogni minuto porta una nuova risa. Oakie che è un 'boxeur' di professione, cerca d'entrare in società quando scopre che sa giuocare bene il polo. Skeets Gallagher and Mary Brian hanno le altre parti d'importanza con lui. In "Dangerous Nan Mc Grew" abbiamo Helen Kane, assistita dagli attori conosciutissimi James Hall, Stuart Erwin, Victor Moore e Frank Morgan, in una commedia della vita dei poliziotti Canadesi nel clima ghiaciale di quel paese. Helen Kane, allo stesso tempo, ci rende delle sue canzoni popolari, inimitabile.

SPANIEN AN DER SPITZE

DER Stand der Junilisten für den 1930 "Atelier Patenschaft" Wettbewerb der Auslandsabteilung weist, wie es auf einer anderen Seite zu sehen ist, sensationelle Aenderungen auf. Auch im zweiten Monat hat Spanien seinen Prozentsatz erhöht und steht nun an erster Stelle. Messeri's "Matadoren" haben anscheinend beschlossen, den Sieg davonzutragen. Auf in den Kampf.....!

Gross-Britannien, der Sieger des vorjährigen Kontestes, klammert sich zähe an den zweiten Platz und versucht angestrengt, Spanien die Führung abzuringen. Italien ist wieder dritter mit Mexiko als drohenden Konkurrenten, welcher von der zehnten zur vierten Stelle vorrückte. Ein ungemein heisser Kampf zwischen diesen beiden Ländern ist zu erwarten. Nicht zu unterschätzen sind Frankreich's und Guatemala's Fortschritte. Frankreich's Bruttoeinnahmen in diesem Monat sind, wie aus Paris gemeldet wird, die grössten in seiner Geschichte. Augenscheinlich wollen Frankreich's Legionaire Herrn Souhami zeigen, dass er das Richtige tat, als er Frankreich zu seinem neuen Arbeitsfeld wählte.

Der Glanzpunkt dieses Monats ist jedoch Argentinien, welches einen Riesensprung vom 16. zum 6. Platz vollführte. Alle Achtung vor Herrn Lange und seinen "kämpfenden Gauchos!"

Auch am Ende der Liste sind kleine Aenderungen vorgegangen. Chile ist aus seiner Kellerstellung emporgestiegen und hat Oesterreich diesen Platz eingeräumt. Brasilien hat einen Schritt vorwärts getan und befindet sich nun oberhalb der 90% Linie. Die fabelhaften Leistungen aller Beteiligten beweist die Tatsache, dass sich die Hälfte der Teilnehmer über die Quote emporgeschwungen hat und sich nur drei Beteiligte unter 90% befinden.

Herr Seidelman hat inzwischen in New York die neue Quoteneinteilung für das dritte Vierteljahr aufgestellt, welche am 1. Juli in Kraft tritt. Die Listen wurden bereits ausgesandt und viele Ueberraschungen stehen ihren Empfängern bevor.

NEW YORK GIBT BYRD RAUSCHENDEN EMPFANG, WAEHRENDRIALTO THEATRE SUEDPOL FILM URAUFFUEHRT

NACH zweijähriger Abwesenheit von New York kehrte Admiral Richard E. Byrd mit seinen tapferen Begleitern, die ihn in seiner heroischen Aufgabe unterstützten, am 19. Juni aus den ewigen Eisgründen des Südpols zurück. Ganz New York befand sich in einem Freudentaumel, seine heimkehrenden Helden empfangen zu können. Selbst Lindbergh's Willkommen wurde überboten. Die Triumphparade, welche von den Docks zum Rathaus führte, wo Byrd und seine unerschrockene Mannschaft offiziell von dem Bürgermeister begrüsst wurden, gestaltete sich zu einer gewaltigen, von Herzen kommenden Massenkundgebung. Ströme von Konfetti, zerrissenen Telefonbüchern und sonstigen Papiermassen ergossen sich aus den Wolkenkratzern auf die Byrd Gesellschaft herab und erinnerten lebhaft an die Schneestürme der Antarktis.

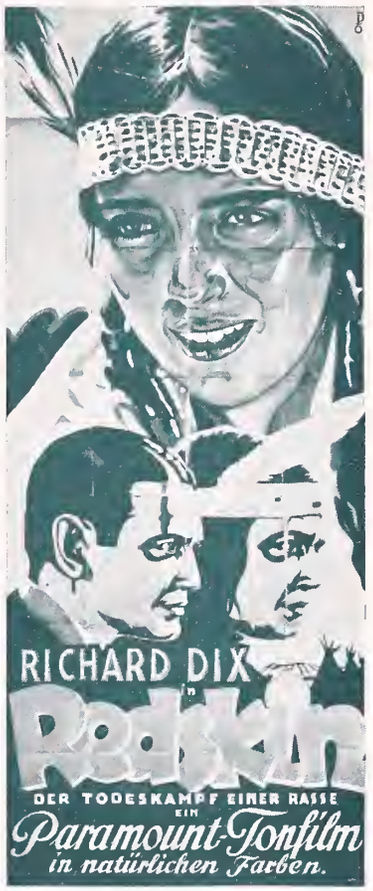
Im offiziellen Empfangskomitee befanden sich Adolph Zukor, Jesse L. Lasky, S. R. Kent, Sam Katz und Emanuel Cohen, welche sich auch zusammen mit vierzig anderen führenden Paramountlern am 20. Juni nach Washington begaben. An diesem Tage überreichte Präsident Hoover dem Admiral Byrd eine Medaille der National Geographischen Gesellschaft. Paramount's Willkommengruss an den Mann, von dessen gewaltiger Leistung das grösste Filmepos aller Zeiten — "Mit Byrd am Südpol" — berichtet, wurde am 28. Juni auf einem speziellen Bankett im Ritz-Carlton Hotel abgestattet.

Am Tage der Ankunft Byrd's wurden um 6 Uhr abends die Tore des Rialto Theaters für die Premiere "Mit Byrd am Südpol" dem Publikum eröffnet. Worte sind zu klein, um die Grösse dieses Filmes zu beschreiben. Es hat noch nie einen derartig wahren, unvergesslichen Film gegeben. Der Byrd Film ist weder ein Reisebericht noch ein Kulturfilm, sondern ein hochdramatisches, unterhaltendes Filmwerk, in dem Scherz und Ernst, Spannung und Zerstreuung auf ihre Kosten kommen.

Alle Schichten der Bevölkerung werden sich um diesen Film reissen, und auch der finanzielle Erfolg wird und muss alles bisher Dagewesene übertreffen, denn der Byrdfilm wird noch nach fünf genau so wie nach fünfzig Jahren nichts von seiner Anziehungskraft eingebüsst haben, wenn Tausende anderer Filme bereits der Vergessenheit anheim gefallen sind.

Nicht nur augenblicklich, sondern auch noch nach Monaten wird "Mit Byrd am Südpol" nichts an seinem Novitätswert eingebüsst haben weil die Byrd-Expedition seit zwei langen Jahren im Mittlepunkt des Weltinteresses gestanden hat und durch ihre Rückkehr zur Zivilisation das Allgemeininteresse nur noch zugenommen hat. Diesem Film wird ohne Zweifel die grösste mündliche Propaganda zuteil werden, denn kein Film hat eine so intensive Vorpropaganda gehabt wie "Mit Byrd Am Südpol."

Weder geographische noch sprachliche Grenzen werden den phänomenalen Lauf dieses Film-Epos aufhalten können. Es kann und wird überall auf der ganzen Welt, wo sich ein Vorführungsapparat befindet, gezeigt werden. "Mit Byrd Am Südpol" ist mit musikalischen Effekten ausgestattet worden und birgt ausserdem einen Prolog des Admiral Byrd, welcher in alle Sprachen übersetzt wird.



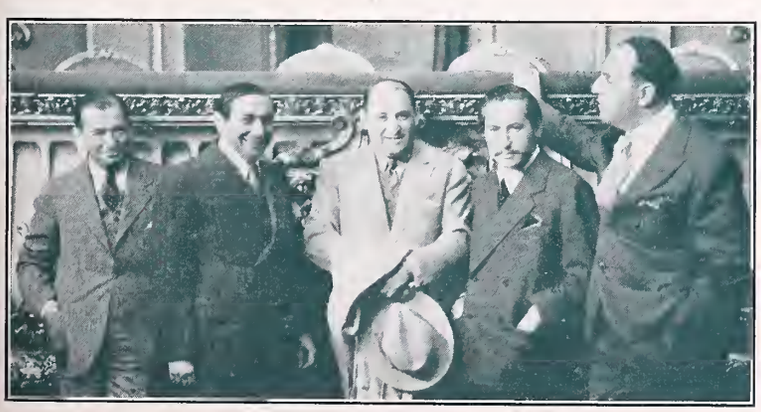
AUSTRIAN ART!

An excellent sample of the striking posters issued by our Vienna office. Note use of English title!



A WINNING TEAM!

This motion picture football team in Budapest couldn't possibly lose, not when they wear the Paramount trademark on their shirts. That's an inspiration to win!



A DIRECTORIAL REUNION!

The Paramount studio in Hollywood was recently the scene of a reunion. Joe May, director and producer for Ufa in Berlin, met some of his compatriots and former associates when he paid a visit to the West Coast studios. Left to right: Lothar Mendes, Ernst Lubitsch, Joe May, Josef von Sternberg and Ludwig Berger.

PARAMOUNT AM BROADWAY

AUSSER der Byrd Sensation am Broadway sind im Monat Juni vier Paramount Filme im Paramount Theater erschienen. Charles Rogers' musikalischer Schlager "Safety in Numbers," ein lustiges Durcheinander von Lachsalven, Romantik und einschmeichelnden Melodien, eröffnete den Reigen. "Buddy" muss unter der Aufsicht von drei entzückenden Chorgirls auf dem Pfade der Tugend wandeln. Ein Film der Jung und Alt gleich gut gefällt.

William Powell im "Schatten des Gesetzes" ist ganz ausgezeichnet und wurde vom Publikum mit Begeisterung aufgenommen. In diesem Melodrama wird William Powell unschuldig des Mordes verdächtigt, kommt ins Gefängnis und entflieht. Der Exsträfling beginnt ein neues Leben, ständig in Gefahr, erkannt und festgenommen zu werden. Den Höhepunkt dieses Filmes bildet Powell's glänzender Beweis seiner Unschuld und Liebe.

Im "Social Lion," eines der amüsantesten Bilder seit langer Zeit, debütierte Jack Oakie als Star. Garantiert jede Minute schallendes Gelächter, wenn der Boxer (Jack Oakie) auf dem Umweg einiger Poloponies versucht, sich einen Platz in der smarten Gesellschaft zu erringen. Er wird dabei von Skeets Gallagher und Mary Brian unterstützt.

"Buuhp-Buuhp-A-Duuhp" und die kanadische berittene Polizei bekommen stets ihren Mann, siehe "Dangerous Nan McGrew" mit der unerhört guten Helen Kane, James Hall, Stuart Erwin, Victor Moore und Frank Morgan.



"TIRED" BUT HAPPY!

That irrepressible grin on his face indicates that Jack Oakie is not tired of making fun for the movie millions. Not by a long shot! In fact, he's keeping pretty busy right now making "The Sap From Syracuse." The scene above shows him in his uniform of taxi driver, a role he plays with hilarious effect in "Let's Go Native," Paramount's musicomedy-farce.

PARAMOUNT AAN BROADWAY

NAAST de film 'Met Byrd naar de Zuidpool,' werden vier nieuwe producties in Juni in omloop gebracht met premières in het Paramount Theater. De eerste van dit viertal was "Buddy" Rogers' operette 'Safety in Numbers,' een klucht met inslaande liedjes. In deze film zien we 'Buddy' op avontuur in New York, onder de zeer bekwame en zakelijke leiding van drie koristen, die hem New York 'laten zien.' Het is een film voor jong en oud.

William Powell won wederom lauweren met diens nieuwste film 'Shadows of the Law.' In deze productie speelt hij de rol van een onschuldig veroordeelde. Hij wordt naar de gevangenis gezonden, doch weet met behulp van een zijner medegevangenen te vluchten, op een origineele manier. Het zwaard van Damocles hangt echter steeds boven zijn hoofd, want er zijn twee menschen, die zijn aangenomen naam en zijn verblijf weten..... doch wij houden den afloop geheim, tot U de film zelf ziet.

Jack Oakie, de nieuwste 'ster van Paramount, maakte zijn buiging als zoodanig voor het bioscoop publiek in 'The Social Lion,' een van de allergrappigste films, die wij in langen tijd gezien hebben. Jack Oakie als bokser, polospeler, componist en meesterzanger. De vrouwelijke hoofdrol wordt gespeeld door de lieve Mary Brian. En dan Skeets Gallagher natuurlijk.

Er zijn in den loop der tijden veel films vervaardigd over de Canadeesche politie — de 'Northwest Mounted'—Helen Kane steekt den draak met hun heldendaden in een parodie op dat soort films in 'Dangerous Nan McGrew,' bijgestaan door James Hall Stuart Erwin, Victor Moore en Frank Morgan.

DE SCHITTERENDE ONTVANGST VAN SCHOUT-BIJ-NACHT BYRD IN NEW YORK HAD GELIJKTIJDIG PLAATS MET DE PREMIERE VAN DE ZUIDPOOL FILM IN HET RIALTO THEATRE

NA afwezigheid van twee jaren, keerde de heldhaftige troep Zuidpoolreizigers terug in New York, op 19 Juni. De hulde van de zijde van het New Yorksche publiek aan Byrd en de zijnen overtrof zelfs de ontvangst van den populairen Lindbergh na diens terugkeer uit Frankrijk. Onder oorverdoovend gejuich begaf het koene troepje zich naar het Stadhius, waar de officieele ontvangst plaats vond namens de gemeente bij monde van Burgemeester Walker. De tocht van de Battery naar het Stadhuis, een afstand van ongeveer anderhalve kilometer, was onvergetelijk. Confetti van een onnoemelijk aantal oude telefoonboeken,, telegraafrollen, en heele archieven werden uit alle ramen der wolkenkrabbers langs Broadway op de officieele auto's geworpen. Uit de verte gezien leek het veel op een zwaren sneeuwstorm, waaraan Byrd en de zijnen wel gewend zullen zijn in het verre Antarctica.

In het receptie comite vonden wij Adolph Zukor, Jesse L. Lasky, S. R. Kent, Sam Katz en Emanuel Cohen, alsmede veertig andere Paramounters, die Byrd naar Washington vergezelden om tegenwoordig te zijn bij de officieele receptie in het Witte Huis, op 20 Juni; bij welke gelegenheid President Hoover de speciale medaille van het Nationale Geographisch Genootschap uitreikte aan Byrd. Paramount zelve huldigde den man, wiens prestaties voor het nageslacht bewaard blijven in de machtigste film, die ooit vervaardigd is— 'Met Byrd naar de Zuidpool' tijdens een luncheon voor Byrd in het Ritz Carlton Hotel, op 28 Juni.

Op den dag toen Byrd voet aan wal zette op Amerikaansch grondgebied, opende het Rialto Theater zijn deuren voor de première van de reeds genoemde Zuidpool film. Het is onbegonnen werk een beschrijving te geven van den indruk die deze film op elkeen achterlaat. Het is een film zooals er geen tweede bestaat — het is werkelijkheid—het is onvergetelijk! Het is geen onafgebroken reeks tafereelen van sneeuw en ijs, het is geen reisfilm, het is geen opvoedkundige film, doch een film met alle kenmerken en eigenschappen van hetgeen men van een publiek trekkende productie kan verwachten. De heele wereld wil 'Met Byrd naar de Zuidpool' zien. Van een kassa standpunt is het bijna met zekerheid te zeggen, dat deze film alle vorige en komende films ver achter zich laat. Vijf, tien, zelfs vijftig jaar later zal er nog vraag zijn naar deze film, als alle andere films reeds lang vergeten zijn.

Vergeet niet, dat deze Zuidpool-expeditie gedurende twee volle jaren de aandacht heeft getrokken van de geheele wereld en dat de terugkeer in New York—en wat een terugkeer—de algemeene belangstelling nog heeft verhoogd. Zonder eenig voorbehoud kan gezegd worden, dat dezd film, die op het oogenblik en nog maanden en maanden later als hoofdattractie beschouwd mag worden, een onuitputtelijke bron publiciteit materiaal bevat. Er is zeker geen enkele film te noemen, sinds het begin der film industrie, die zulk een algemeene en langdurige publiciteit heeft genoten en onder zulke uiterst gunstige omstandigheden als deze Zuidpool film.

'Met Byrd naar de Zuidpool' is een film, welke geen grenzen kent, geen nationaliteiten, geen talen, Deze film kan en zal overal op de wereld met evenveel enthousiasme ontvangen worden. Waar men over een projectie apparaat beschikt, zal deze film vertoond worden. De film is gesynchronizeerd met toepasselijke muziek en een door Byrd gesproken proloog, die in alle vreemde talen vertaald zal worden.



NEW SCREEN SHADOW!

The shadow he casts is as new to the screen as Jack Haley himself. He is a popular juvenile comic who plays the same role in Paramount's Technicolor production of "Follow Thru" as he did in the stage play.



IT'S A GIFT!

We don't mean Clara's "it"—that's a gift from the gods, via Elinor Glyn. We mean the parasol, which is a gift from her Japanese admirers, via Benshi Matsui. Mr. Matsui is the master of ceremonies in the Japanese edition of "Paramount on Parade," now in production on the West Coast.



JULY 4TH BOOST!

Mary Brian gets a helping hand from Gary Cooper in celebrating July 4th. Judging by the size of the firecracker, it is evident that Mary and Gary celebrated Independence Day in a mighty big way.

SPANJE VOORAAN IN HET CONCOURS

VOLGENS een elders in deze editie bekend gemaakten stand in het concours 1930, onder de auspicien van bekende studio figuren, hebben verschillende divisies van plaatsen verwisseld, hoewel Spanje evenals de vorige maand nog steeds vooraan is met een goede marge. Het schijnt, dat Messeri's Matadors er alles op zetten om in 1930 te winnen! Flink zoo!

Engeland houdt zich krampachtig vast aan de tweede plaats. De winner van het 1929 concours vecht met heldenmoed. Italie is wederom No. 3 doch de Mexicanen dreigen de Italianen in te halen door een geweldigen spurt van de tiende naar de vierde plaats. Uit de percentages blijkt, dat beide laatstgenoemde divisies bijna gelijkstaan.

Frankrijk en Guatemala zijn eveneens met reuzenschreden vooruitgegaan. Het zij terloops opgemerkt, dat Frankrijk in geen enkele maand tevoren zulke goede zaken heeft gedaan als in de afgeloopen maand. De Fransche legionnaires willen waarschijnlijk hun nieuwen directeur, Souhani, toonen, dat hij op zijn mannetjes kan rekenen.

De geweldigste prestatie van de maand evenwel was Argentinie's sprong van de negentiende plaats naar de zesde! Een heele eer voor den Heer Lange en diens gaucho's.

Onderaan het staatje vinden we Brazilie en Chili, die teekenen van nieuw leven beginnen te vertoonen. Chili begint zich langzamerhand uit den kelder op te werken, door Oostenrijk te passeeren. Brazilie is eveneens vooruitgekomen en bevindt zich thans in de 90% klasse. Hoezeer de diverse kantoren zich inspannen, blijkt wel uit het feit, dat slechts drie divisies percentages lager dan 90 Noteeren terwijl meer dan de helft der mededingers boven hun quota zijn. Gaat zoo voort!

De Heer Seidelman is inmiddels bezig nieuwe quota's te berekenen voor het derde kwartaal, hetwelk op 1 Juli begint. Dat wordt een verrassing. Ze zijn al verzonden!

NEW YORK AVEC DE GRANDES ACCLAMATIONS ACCUEILLE L'AMIIRAL BYRD PENDANT QUE LE FILM DU POLE SUD DEBUTE AU RIALTO

REVENANT à New York après deux années d'absence le 19 Juin avec ses valeureux compagnons qui l'aidérent dans son aventure historique au bas du globe, l'amiral Richard E. Byrd a reçu la bienvenue la plus bruyante et la plus tumultueuse jamais accordée aux plus grands héros du monde. Elle a même dépassé la réception de Lindbergh! Tout New York était en délire. Le cortège triomphal du débarcadère à l'Hotel de Ville ou Byrd et son intrépide équipage furent officiellement reçus par le Maire, a été l'occasion d'une formidable et spontanée démonstration populaire. La population a donné libre cours à ses sentiments en ensevelissant les héros conquérants sous les serpentins, les confettis et les feuilles de papier,—une véritable trombe de papier, qui a du fortement remémorer Byrd et ses hommes des tempêtes de neige de l'Antartique.

Parmi les membres du comité de réception se trouvaient M. M. Adolph Zukor, Jesse L. Lasky, S. R. Kent, Sam Katz et Emanuel Cohen, qui, avec plus de quarante Paramontais, se rendirent à Washington le 22 Juin pour assister à la cérémonie pendant laquelle le Président Hoover présenta à l'amiral Byrd la médaille spéciale de la Société Nationale de Géographie. L'hommage particulier de Paramount à l'homme dont les exploits sont rapportés dans l'épique cinématique la plus puissante qui ait jamais été projetée sur l'écran — "With Byrd at the South Pole" — prit la fome d'un déjeuner officiel au Ritz-Carlton le 28 Juin.

Simultanément avec le retour de Byrd, à six heures du soir le 19 juin, le Théatre Rialto sur Broadway ouvrit ses portes pour admettre le grand public à la première de "With Byrd at the South Pole." On ne pourrait pas décrire correctement la puissance et la grandeur de ce film. Il n'y a jamais eu aucun film comme celui-là. C'est réel, inoubliable. Ce n'est pas une vue des glaces éternelles ce n'est pas un film de voyage, pas un film éducateur, mais un honnête spectacle dramatique avec des éléments de commédie, de pathétique, d'émotion et d'expectative.

Chaque homme, femme et enfant dans le monde entier voudra voir "With Byrd at the South Pole." Du point de vue de la recette, il ne serait pas étonnant que ce film devienne le meilleur "faiseur d'argent" que Paramount ait jamais produit, car ce film sera encore donné dans cinq, dix, et même cinquante ans, longtemps après que des centaines d'autres films auront eu leur jour de vogue et auront été oublies.

Dès maintenant, et pour de nombreux mois a venir, ce film sera une attraction d'actualité aussi bonne que l'on pourrait la souhaiter. L'expédition Byrd a été un sujet d'intérêt mondial pendant près de deux ans et son retour au monde civilisé n'a fait qu'aumenter la curiosité. Il n'est pas douteux que ce film ne reçoive la plus intense publicité de bouche en bouche qu'aucun film n'ait jamais reçue. Certainement, aucune production depuis l'aurore du cinéma, n'a jamais reçu autant de publicité préalable ou n'a été lancé sous de meilleurs auspices.

"With Byrd at the South Pole' est un film qui ne connait pas de frontières, pas de barrières de langues. Il sera donné dans tous les coins du monde, partout où il y a une machine de projection. On l'a synchronisé avec un accompagnement musical et il comprend un prologue parlant de l'amiral Byrd, qui sera adapté à toutes les langues étrangères.

BORDERIE PROMOTED!

Managing Director Souhami of France advises that M. Borderie has been elevated to the post of Publicity Manager, succeeding M. Darbon, resigned. PARAMOUNT AROUND THE WORLD hastens to congratulate Mr. Borderie, whose enviable record as head of the advertising and ad sales departments won him this well-deserved promotion. The pages of this publication are open to you, Mr. Borderie!



M. Borderie





FRENCH FILM FINISHED!

Here are three scenes from the French version of "Slightly Scarlet," called "L'Enigmatique Monsieur Parkes," in which Adolphe Menjou and Claudette Colbert play the principal roles. Louis Gasnier directed from the adaptation by Battaille-Henri. This is the second French film made in our American studios.



"THE BIG POND"

This is the way the chief characters in Chevalier's latest triumph looked to the staff artist of the "New York Evening World," during the picture's successful run at the Rialto Theatre. Left to right: Nat Pendleton, Claudette Colbert and the inimitable Chevalier himself.

PARAMOUNT SUR BROADWAY

OUTRE le film antartique de Byrd, quatre autres nouveaux films ont été presentés sur Broadway, au Théatre Paramount, pendant le mois de Juin. Le premier de ceux-ci était la comédie musicale de "Buddy" Rogers, "Safety in Numbers," une histoire romanesque, heureuse, pleine de sons, de divertissement et de rires, avec des chansons d'une popularité certaine. L'histoire se développe autour de "Buddy" et montre ses aventures à New York où il est chaperonné par trois belles figurantes. C'est un film qui attirera les jeunes et les vieux.

Un des films des plus opportuns est celui de William Powell: "Shadow of the Law," qui provoqua de grandes émotions dans l'auditoire du Paramount. C'est un mélodrame supérieur qui montre Powell injustement condamné pour un meurtre qu'il n'a pas commis et envoyé en prison. Il accomplit une évasion audacieuse et recommence une nouvelle vie, constamment sous la crainte d'une arrestation. Comment il arrive a se sauver et son aventure romanesque donnent lieu a de puissants développements.

Jack Oakie fait ses débuts comme étoile dans "The Social Lion," un des films des plus amusants vus depuis quelque temps. Il y a un éclat de rire à chaque minute lorsqu'on voit Oakie comme un boxeur essayant de s'introduire dans le monde et se révèlant comme un excellent joueur de polo. Skeets Gallagher et Mary Brian tiennent les autres rôles principaux.

Dans "Dangerous Nan McGrew," Helen Kane, excellemment soutenue par d'aussi bons artistes que James Hall, Stuart Erwin, Victor Moore et Frank Morgan, parodie ce type populaire de la Police à Cheval du Nord Ouest dans lequel on réussit toujours à saisir son homme. La production est bourrée de clowneries et donne à Helen l'occasion de sursurer plusieurs chansons dans son style inimitable.



L'ESPAGNE EN TETE DES CONCURRENTS

LA liste des concurrents de la Légion Etrangère dans le concours patronné par les studios, publiée sur une autre page, révèle des changements sensationnels dans la position de plusieurs des divisions. Par l'augmentation constante de son pourcentage, l'Espagne, pour le second mois successivement, tient le premier rang avec une avance notable. Selon les apparences les "Matadores" de M. Messeri ont décidé d'emporter la victoire. Qu'ils y mettent toute leur force!

S'attachant avec ténacité au second rang, et tendant toute son énergie pour rattraper le leader, la Grande Bretagne qui gagna le concours l'an dernier, a engagé magnifiquement la bataille. L' Italie est de nouveau troisième, mais elle est suivie de si près par le Mexique, qui a fait un bond étonnant du dixième au quatrième rang, qu'elles apparaissent comme courant de front. La France et le Guatémala sont deux autres divisions qui ont fait de notables avances. Incidemment, le volume d'affaires de la France pendant le mois dernier a été le plus grand de son histoire. Evidemment, les légionnaires français sont déterminés à montrer à leur chef, M. Souhami, qu'il n'a pas fait erreur lorsqu'il a joint son sort au leur.

Mais le fait saillant du miis a été accompli par l'Argentine, qui s'est élancé du 19e rang au exième. Ceci certainement est dû à l'action de M. Lange et de ses "Gauchos"!

Au bout de la liste, le Brésil et le Chili commencent à s'agiter. Le Chili est sorti de la cave, faisant place â l'Australie. Le Brésil également a avancé d'un échelon, et dépassé la marque de 90 pour cent. Le fait que plus de la moitié des divisions a dépassé sa quote part et qu'il n'y en a que trois en dessous de 90 pour cent de la leur indique les efforts faits sur toute la ligne. Sursum corda!

Entretemps, M. Seidelman au Bureau Principal met la dernière main aux nouvelles quote parts pour le troisième trimestre qui seront en vigueur le ler Juillet. Préparez vous à de grandes surprises. Celles-ci sont déjà en route!

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



LIVE MODELS!

The coming of "Glorifying the American Girl" to Rio de Janeiro was appropriately exploited thru the use of very attractive models in a local store. Note part of the tremendous crowds that stopped to look!

"WELCOME DANGER" BIG SUCCESS IN CALCUTTA

That Harold Lloyd is even more popular as a talkie star than he was in silent films is the gratifying news contained in a cable received at Home Office from Charles B. Ballance, our special representative in India. He says:

Welcome Danger opened capacity audiences Calcutta — "Statesman" says Lloyds best a welcome film— greetings.

"SILENT ENEMY" TITLES!

Marion E. Ferrera, showman-exploiteer of our Cuban Theatres, is the first from the field to answer the appeal made in last month's issue for suitable title suggestions for "The Silent Enemy." He submits the following: "Pangs of Desire"—"Beast Desires"—"Desire in the Wilderness"—"Beast Rendezvous"—"Might Triumphant."

Thank you, Mr. Ferrera! We want to hear from our other offices as well, so please send in your suggestions as soon as possible.



IN COPENHAGEN!

The photo above proves that the Kino palect Theatre, Copenhagen, knows how to "put up a front" when it has something to brag about! In this case, it was "The Love Parade."

AND NOW IN VIENNA!

Gus Schaefer, General Manager of Distribution for Continental Europe, cables that "The Love Parade" is a smashing success at the Apollo Theatre, Vienna. The first week it established a new box office record and the advance sale is tremendous. This just about makes it unanimous!



JUST BEFORE THE CROWDS ARRIVED!

The occasion of the premiere of "Innocents of Paris" in Budapest brought the townspeople out in droves. Photo above, showing theatre front decorations, was taken just before the crowds arrived.

"VIKINGS" SALUTE LEGION'S LEADER ON EVE OF FIRST BIG LOCAL CONVENTION

STOCKHOLM JUNE 30 1930

LCD E E SHAUER FAMFILM NEWYORK

INSPIRED BY MARVELOUS CONVENTION RECENTLY HELD IN PARIS SCANDINAVIA AND FINLAND ARE TODAY AND TOMORROW HOLDING PARAMOUNT CONVENTION STOCKHOLM — HAVE TODAY SEEN VAGABOND KING BIG POND PARAMOUNT ON PARADE AND FIRST SWEDISH TALKIE MADE IN PARIS—ALL AGREED THESE FOUR SPECIALS INDICATE GREATEST LINEUP OF PRODUCT EVER MADE BY ANY PRODUCER—WE ALL REJOICE IN YOUR COMEBACK TO HEALTH—DEDICATING OUR FIRST BIG CONVENTION TO YOU REGARDS BEST WISHES—YORK ERIKSEN FROST OES PETTERSSON BJOERCK HAMMAR FLODIN.

On behalf of Mr. Shauer, Mr. Seidelman promptly cabled Carl P. York, General Manager of Scandinavia, as follows:

MISTER SHAUER GREATLY APPRECIATES YOUR MESSAGE—TELL THE BOYS THIS SEASON WILL TEST THEIR ABILITY TO CREATE NEW RECORDS WITH A NEW KIND OF PRODUCT — MAY THEY ALL SUCCEED REGARDS.



VERY REALISTIC!

This "Love Parade" window display in one of Rio de Janeiro's largest department stores looked so realistic, it was a show in itself! Even the censors enjoyed it!

SOUHAMI HAILS FRENCH VERSION "BIG POND"

The following enthusiastic cable from David Souhami, head of our French organization, to Mr. Seidelman speaks for itself. It is an eloquent testimonial to the quality of the foreign language pictures made by our production department over here. The wire reads:

Audience reaction private showing Big Pond very favorable and censors highly pleased — congratulations splendid work first effort hundred percent French talking picture.

The French version of "The Big Pond," like the English version, was produced in our New York studio. Claudette Colbert plays opposite Chevalier in both editions.



COLOR-PAINT POSTER!

Too bad we can't show you this poster in its original colors. Beautiful beyond description! Made by a special color-paint process. It's one of the extra ad sales items made for the Spanish version of "Slightly Scarlet" by O. R. Geyer at Home Office.





LE PARAMOUNT'S JUNGLE ART EXHIBIT!

Above we show you some photographic reproductions of the jungle art exhibit (mentioned in last month's issue) which Le Paramount, Paris, held in conjunction with its recent showing of "The Four Feathers." The French government took official cognizance of the exhibit and Paul Leon, Director of the Beaux Arts, was present in person at the opening. A 24-page catalogue, listing the various pieces of art, was published and distributed to the thousands that mobbed the theatre during run of the film.

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Exequiel A. Puelma, Branch Mgr

PARAMOUNT FILMS, S. A.
O'Higgins 566 (Casilla 53-C)
Concepcion, CHILE
Sra, Greene & Cia.,
Concessionaires

PARAMOUNT FILMS, S. A.
Casilla 137
Iquique, CHILE
Srs. Martinez Hnos & Cia.,
Concessionaires

PARAMOUNT FILMS, S. A.
Apartado 582
Lima, PERU
Ernest S. Hayea, Branch Mgr

PARAMOUNT FILMS, S. A.
La Paz, BOLIVIA
Honorio Garcia, Rep.

SPAIN, PORTUGAL

M. J. Messeri, Managing Director
Cables: PARAMOUNT

PARAMOUNT FILMS, S. A.
91Paseo de Gracia
Barcelona, SPAIN
J. Soriano, Branch Mgr.
(Home Office for Spain and Portugal)

PARAMOUNT FILMS, S. A.
Avenida Pl y Margall, 22
Madrid, SPAIN
Eugenio Hernandez, Branch Mgr.

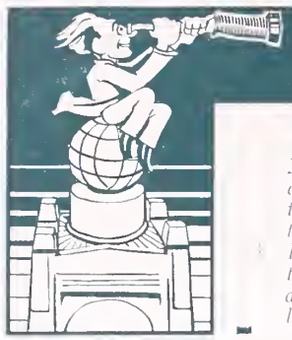
PARAMOUNT FILMS, S. A.
Alameda Mazarredo, 6
Bilbao, SPAIN
Manuel de Diego, Branch Mgr.

PARAMOUNT FILMS, S. A.
Calle Sorni, 14
Valencia, SPAIN
Vicente Salao, Branch Mgr.

PARAMOUNT FILMS, S. A.
Calle San Pablo, 41
Seville, SPAIN
D. Rafael Alberola Altrá,
Branch Mgr.

PARAMOUNT FILMS, S. A.
La Coruna, SPAIN
Joaé Soto, Branch Mgr.

PARAMOUNT FILMS, S. A.
Rua Braamcamp, 10
Lisbon, PORTUGAL
F. Ressano Garcia, Branch Mgr.



THE OBSERVATION TOWER

Now and then the Editor takes a look!

BEHIND THE NEWS!

(Some Pertinent Observations)

Paramount is now sitting on top of the world with a picture made at the bottom of the world!

* * *

Things we don't expect to happen: Emanuel Cohen ordering retakes on "With Byrd at the South Pole."

* * *

Considering who their leader is, we have come to the conclusion that the "Gauchos" are fighting for auld Lange syne!

* * *

If Messrs. Graham, Hicks, et al, accept Mr. Messeri's challenge, we volunteer to hold the stakes. Editors must eat!

* * *

Only five years old, PARAMOUNT AROUND THE WORLD is a mighty husky youngster due to a steady diet of grade-A achievements!

OUR OWN MOTHER GOOSE!

"Bah-Bah, exhibitor,
Have you any dough?"
"Yes, sir! Yes, sir!
A million bucks or so!"
"Exhibitor, Exhibitor,
Where did you get this dough?"
"I made it playing Paramount
In my picture show!"



A BYRD MEMENTO!

Claca Bow has just received slightly belated Christmas greetings from the bottom of the world. D. S. T. Erickson, member of the Byrd expedition, sent them to the red-headed "it" star from the Byrd base at Little America.

WHAT'S IN A NAME? YOU'D BE SURPRISED!

TO signalize his recent signing of a Paramount contract, "Buddy" Rogers' brother, who has been struggling along under the temporary handle of Bh, has been offically named Bruce. The christening ceremony was carried out in typical ship-launching fashion. In other words, he was christened by having a bottle cracked over his head.

Officiating at the novel ceremony, which took place at our Hollywood studio, was Frances Dee, erstwhile extra girl, who was recently elevated to the role of leading woman opposite Chevalier in "The Little Cafe." After Miss Dee had cracked the bottle — contents not specified—over young Rogers' head, she expressed the hope he would make the name of Rogers mean as much on the screen as "Buddy" did.

THE name of Charles Ruggles has been officially changed by Paramount to Charlie Ruggles. This change in the nomenclature of the well known comedian, who has made a reputation for himself with his screen drunks, was effected virtually by popular request. It was noted by Paramount executives that filmgoers invariably referred to Ruggles with the more friendly name of Charlie rather than the formal Charles, so it was decided to denote him thus in the billing.

Ruggles, who is now at our Hollywood studio, waiting for his next picture assignment, approved the change. He's known as Charlie to all his friends, as well as everyone around the studio, where he is one of the best liked players. So the name was nothing new to him.

NOT WITH BYRD AT THE SOUTH POLE!



These ladies and gentlemen of the ensemble are not members of the Byrd expedition. We don't know how that rumor got around! They are Home Office employees, mostly of the foreign department, who, with several hundred of their fellow Pep Club members, journeyed to Asbury Park on June 21 for the club's annual outing. Standing left to right: Guy Wood, Bernice Gerson, Ana LeViness, Flo Goldstein, Sophie Stagerman, Helen Feird, Saul Jacobs, Gertrude Levy, Paula Greenwald, Luigi Luraschi. Sitting left to right: Harold Miller, Martin Dakat, Aaron Pines, Mildred Chereskin.

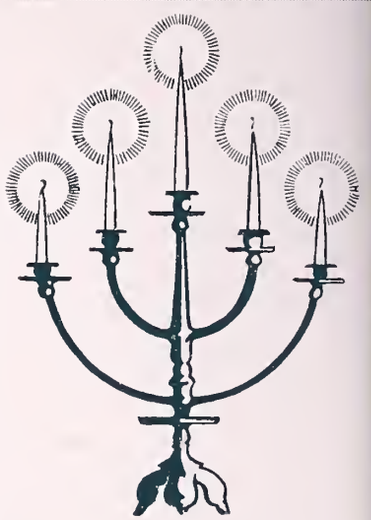
PARAMOUNT TALKIES SHOWN NEAR NORTH POLE!

PARAMOUNT'S claim that its prestige extends from pole to pole is substantiated by a recent announcement that Fairbanks and Anchorage, two towns in Alaska nearest the Arctic Circle, have installed sound equipment in their local theatres and are regularly showing Paramount talkies. Captain Lathrop is the enterprising owner of the theatres in both towns.

The Empress Theatre, only concrete building in Anchorage, which has a population of 1,800, introduced the new sound system with the Four Marx Brothers in"The Cocoanuts," following it with George Bancroft in "The Wolf of Wall Street."

The merchants of the town testified to their appreciation of the enterprise of Captain Lathrop by inserting big display advertisements in the "Anchorage Daily Times" in which they congratulated the theatre manager for adding, as one ad put it, "one more link to the Modern City."

FIVE YEARS AGO!



VIVID memories spring to life as we turn back the pages and muse on the events of five years ago as they were chronicled in this publication Do you remember? The FOREIGN LEGION QUOTA was born on the heels of the great International Convention of 1925....Right away it started off with a contest Argentine, called the baby division, came out first...The "Gauchos" are still going strong....Legion wasn't as big then as it is today.... Spanish and Cuban divisions were not part of the official family until late in 1926.

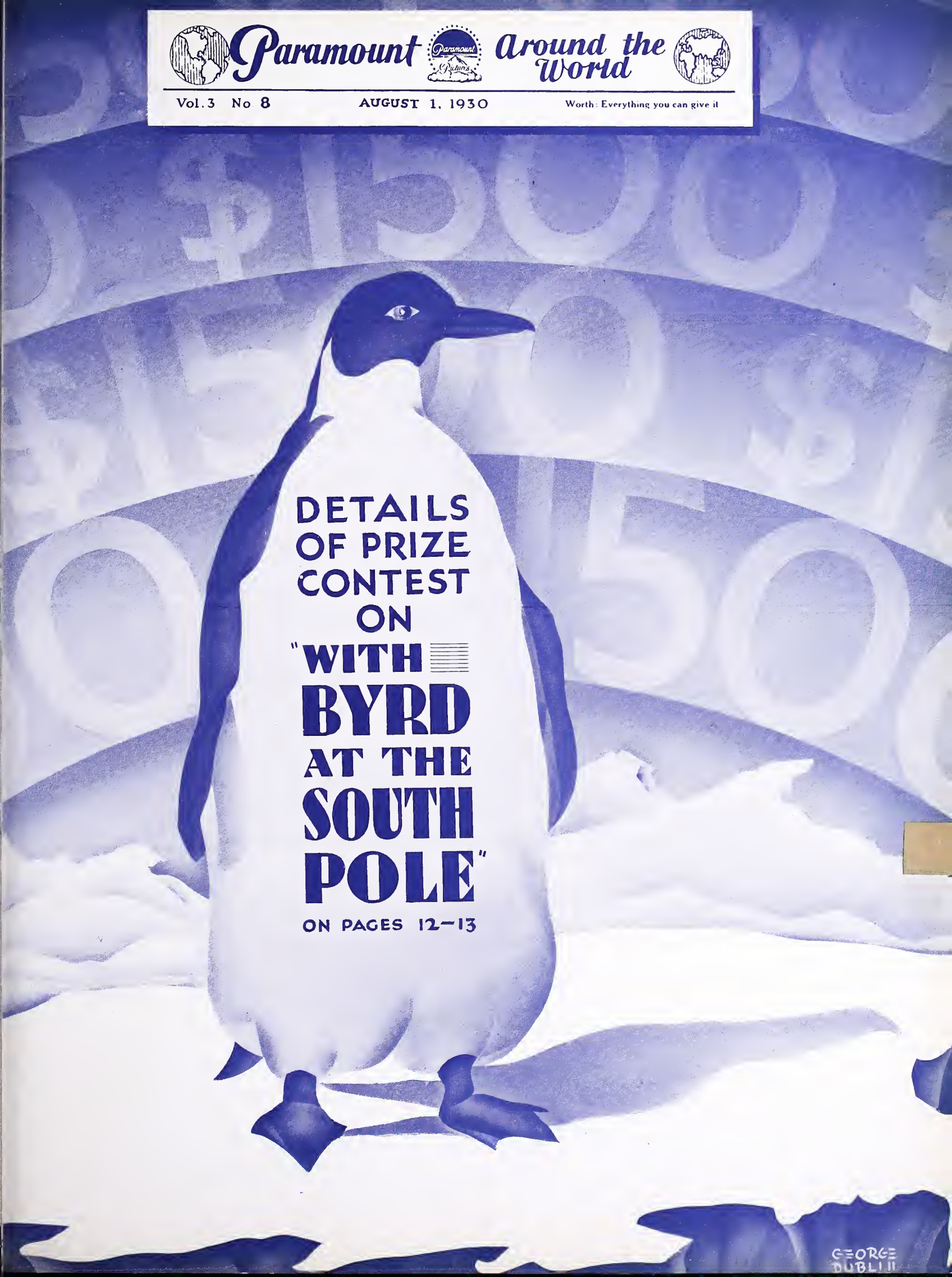
O. R. Geyer was the first editor ...Albert Deane, who succeeded him, was in Australia....Didn't come over till November 1926.... To see opening of Paramount Theatre and Building Liked the place so much he's been here ever since....Present editor was wrestling with press sheets in Home Office ad department then....Question: wonder what we will all be doing five years hence?

Paramount had some great pictures even in those days....Ten Commandments....what a furor that created....The Wanderer.... Vanishing American Beau Geste Wedding March....Old Ironsides 'Member when Lloyd first joined Paramount? Mel Shauer was head of ad sales department back in '25.

Five years ago, if anyone had dared to predict the revolutionary changes that have taken place in the industry, he would have been laughed at....And called a nut.... Just goes to show you never know what's round the corner....We're so used to the Paramount Building, it's hard to believe that five years back it didn't exist Do you remember the opening....What a day that was....Mr. Shauer in his first editorial said: "You have the greatest lineup of pictures ever produced by any company"....And that's just as true today as it was five years ago....We are still *paramount!*

Paramount Around the World

Vol. 3 No 8 AUGUST 1, 1930 Worth: Everything you can give it



Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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George Weltner
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Luigi Luraschi (*Italian*)

Vol. 3 **AUGUST 1, 1930** **No. 8**

"The Will To Win"

ELSEWHERE in this issue you will read a timely and important message from Mr. Kent. With his usual felicity of expression, Mr. Kent has compressed into a slogan of four pregnant words the rock-bottom fundamental of success — the vital contributing factor necessary to continuous growth and consistent progress.

"THE WILL TO WIN" means full speed ahead—particularly at a time when other companies, due to general business conditions, are slowing down.

Permanent prosperity cannot be maintained on seasonal activity. It's the steady, all-year-round pressure that makes a man or an organization a winner.

Perhaps you've heard of Napoleon's significant question when he was informed that one of his generals had won a great battle. "And what did he do the next day?", inquired the Emperor.

You men of the Foreign Legion have every reason to feel proud of your achievements during the first six months of this year. The balance sheet tells the tale; figures don't lie; it is a magnificent record, all the more brilliant because of the terrific obstacles you had to contend with.

But—and it's a big but—those six months are gone. They belong to yesterday. What are you doing today? What are you going to do tomorrow, next week, next month, and the month after that?

It is characteristic of every forward-looking organization to seek to excel not only others but itself. I believe that your showing during the last half of 1930 will top anything you have ever done before, because I am convinced that you legionnaires have . . .

"THE WILL TO WIN."

A "Hall of Fame"

THERE have been times in the past, as there will be occasions in the future, when a conspicuous achievement on the part of a member of the Foreign Legion called for special high honors—some signal distinction that transcended medals, cash prizes, the brief glare of the spotlight, the fleeting moment of publicity.

That problem has now been permanently solved, and an enduring form of public recognition has been evolved, by the establishment of the "Hall of Fame"—the happy inspiration of Mr. Seidelman.

It is my confident prediction that the "Hall of Fame" will prove a powerful stimulus to effort. Membership in it will be ardently sought and jealously cherished, for it will automatically stamp the fortunate individual in the eyes of the entire organization with the hall-mark of true greatness.

For years to come, the "Hall of Fame" will represent the aristocracy of achievement of the Foreign Legion.

The election of John C. Graham as the first member honors an outstanding Paramounteer, who has profoundly influenced the destiny of the Foreign Legion almost from its inception. Certainly, the basis for his selection comes well within the meaning of the phrase "extraordinary service."

I congratulate him most heartily!

The Byrd Contest

ONCE in a lifetime, the motion picture industry gives birth to an attraction, whose influence for potential good equals, if it doesn't excel, its power to entertain.

Such a picture is "With Byrd at the South Pole"—the living, gripping, invigorating record of the most glorious and thrilling adventure in all history.

Every man, woman and child in the world should be given the chance to see this epochal film.

That is why we are offering substantial cash prizes to spur you on to the limit of your showmanship endeavors.

We firmly believe that by backing "With Byrd at the South Pole" with the most vigorous campaign possible, we will not only roll up record box-office grosses, but we will attract a new class of picturegoers, add enormously to the prestige of Paramount, and make a host of new friends for ourselves as well as for the industry.

Emil E. Shauer

THE FOREIGN LEGION "HALL OF FAME"

THE PROBLEM of how to honor in a fitting manner those members of the Foreign Legion who distinguish themselves by some extraordinary service to Paramount has been solved by the establishment of the Foreign Legion "Hall of Fame."

The idea of a "Hall of Fame" originated with Mr. J. H. Seidelman, Assistant Manager of the Foreign Department, and a letter from him, outlining the plan, has already gone out to all the offices.

Mr. Seidelman, in his letter, invites the managing directors to send him the name of any legionnaire in their division whom they consider eligible for election to the "Hall of Fame." A photograph of the individual and full particulars of the "extraordinary service" rendered must accompany every recommendation.

All nominations will be submitted to a committee of three judges whose unanimous approval is necessary for election.

Every candidate will be considered with strict impartiality. It matters little to the judges whether the nominee is a man or a woman, manager or salesman, booker or publicity man, film inspector or office boy, theatre manager or usher—everyone is eligible, provided he or she has done some outstanding thing that has redounded to the credit of Paramount or contributed in some way to the prestige of our company.

Announcement of election to the "Hall of Fame" will be made in PARAMOUNT AROUND THE WORLD.

Furthermore, while exact details have not yet been definitely worked out, plans are underway to "immortalize" the successful candidates by presenting them with a distinctive emblem and inscribing their names on a permanent scroll or tablet which will hang in a conspicuous place in Home Office.

If the first member selected for the "Hall of Fame" is to be accepted as a criterion, then the judges have indeed set a high standard, and election to this honorary society will become an eagerly cherished goal.

THE FIRST MEMBER!



JOHN CECIL GRAHAM

Managing Director for Great Britain and General Foreign Representative

By unanimous decision of the three judges, Mr. Graham has been selected as the first member of the Foreign Legion "Hall of Fame." The judges cited him "for the wise statesmanship, breadth of vision and urbane tact he displayed while representing the motion picture industry in general and Paramount in particular at the successful Paris conference between the American producers, the American Electrics and the German Electrics."

To the Department of Distribution*



I AM not unmindful of the fact that the last drive in our Department was conducted to myself without monetary reward, and that the nation as a whole went over quota, which means we did more than One Hundred Percent of our expected delivery.

Needless to say, I deeply appreciate the result and the pleasure that I know you all received in paying me this compliment. I hope always to be worthy of such a special effort.

Our accomplishment, based on the product we had to sell, was, in my opinion, nothing less than we had a right to expect, except that during the first six months of this year the country was in something of a depression, theatre receipts were very badly off in many cases and so your showing is all the more to your credit because it was accomplished under difficult circumstances.

Now, however, I am interested in something bigger and of more importance to all of us than just attaining a Quota or working against a prize. If I were to choose a slogan for this fall's drive, I would call it "THE WILL TO WIN."

All of us here are determined that our Company shall make the greatest showing in its history in this year of depression, so that we will not only maintain our dividends but increase our earnings, in spite of all the obstacles presented by general business conditions, and at the end of this year, by sheer performance, the stock of our company will be known as the ace industrial stock of America, based on its ability to do unusual things and make an unusual showing during a very bad year. To put that mark on our Company and on its securities, is to my mind, a greater incentive than any money campaign or personal compliment that any contest would carry with it, and is something fundamental to those who have worked for years to see this institution attain something we could all be proud of.

In this year when many companies have been forced to suspend dividends, when many big corporations have been forced also to cut down their dividends, if not to eliminate them entirely—for our Company to come through and make the biggest showing in its history, would indeed be a compliment to the Company, its securities and its Manpower.

In looking over former depression years, I have found that our performance measured in keeping with other years, and that we did not let slack times blow us up. I am more than ever determined this year, that we will drive our own Department through and make such a showing on film rentals that we will attain for the Company, those unquestionable results which will place upon it the stamp of merit which we all so much desire.

If every man and woman working in this Department will take now, a firm resolution to put in the greatest amount of work this year he or she has ever put in before, and see to it that all sales are made as promptly and intelligently as possible, to secure the best terms that can be secured for our product, to see that our pictures are played as they should be in order of release, to see that no product is wasted through skipped bookings and lax bookings, to get the widest possible circulation for features and short subjects—then I have no fear of the outcome and I know that we will be a happy bunch of people at the end of this year.

Only "THE WILL TO WIN" can make such a result possible, and I count upon the members of the Department of Distribution to back up our Company and Mr. Zukor in putting this slogan over and doing a job for our Company which, in my opinion, will be the biggest thing it has accomplished in its 20 years of life.

With kindest regards,

S. R. Kent

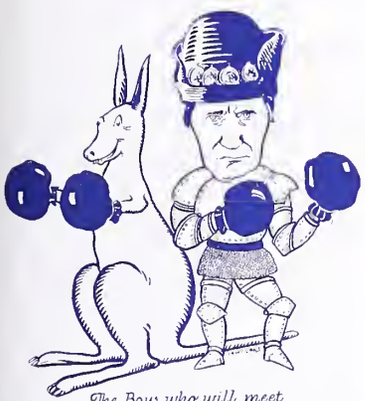
This timely and vital message from Mr. Kent, vice-president in charge of distribution, is reprinted from the July 15 issue of THE GREATER NEW SHOW WORLD, *our esteemed domestic contemporary.*

SPAIN STILL LEADS AT HALF-WAY MARK

As the Foreign Legion's "Studio-Sponsored" Contest reaches the half-way mark and enters upon the dramatic third quarter, the "Matadors" of Spain are "sitting pretty" on first. Their jaunty attitude bespeaks an overwhelming confidence in their ability to retain their leadership against all contenders. It's beginning to look like Mr. Messeri was betting on a sure thing, when he boldly challenged the other division managers to accept his wager of $100! Certainly Spain has little to fear from Great Britain just now. Mexico and Argentina, continuing their sensational advances, proved that the ferocious "Bulldogs" were rather tame. Judging from past experience, however, you can't kick Mr. Graham's "Bulldogs" around with impunity. They're apt to get mad and bite you! It's a significant fact that the first three places are occupied by Spanish-speaking divisions. In the case of Spain and Argentina, the unprecedented success of "The Love Parade" in their territories is unquestionably responsible for their enviable standings. "Dat old davil heat" is beginning to wilt the percentages of many of the divisions. There are only nine over 100% this month as against thirteen last month, and several of the offices, notably in Central Europe, have lost considerable ground. On the other hand, Guatemala jumped from eighth to fifth, while Porto Rico and Canal Zone made such substantial gains that they both moved up seven places. The real test comes next month, when the new quotas, which took effect July 1, will be reflected in the standings. Can those divisions, whose quotas have been increased, maintain their stride? We shall see what we shall see!

Mexico, Argentina Chase "Bulldogs" out of Second — Only 9 Over 100%

Startling Upsets in Prospect Next Month as New Quotas Go into Effect



The Boys who will meet all-comers in the Studio Sponsored Contest

A POWERFUL TEAM!

These "Aussie" representatives—the fighting kangaroo and the equally determined sponsor, "King" Heggie—constitute a powerful team. They love a good old-fashioned rough-and-tumble scrap, and have a habit of coming from behind and finishing strong. This cartoon adorned the cover of the July 11 issue of their house organ, PARAMOUNT PUNCH.



HE'S FOR JAPAN!

Benshi Matsui, master of ceremonies in the Japanese version of "Paramount on Parade," displayed great interest in last month's standings when he visited the Home Office enroute to Tokio. Naturally, he's rooting for Japan!

STANDINGS AS OF JULY 1, 1930

SPAIN AND PORTUGAL	130.65
MEXICO	122.82
ARGENTINA (Argentina, Uruguay, Paraguay)	119.51
GREAT BRITAIN (England, Scotland, Wales, Irish Free State)	115.50
GUATEMALA	112.46
FRANCE (France, Belgium, Switzerland, Egypt, Northern Africa)	111.32
HOLLAND	110.00
ITALY (Italy, Turkey, Greece, Bulgaria)	108.98
AUSTRALASIA (Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	101.05
PORTO RICO	98.79
CANAL ZONE (Panama, Colombia, Venezuela, Jamaica, Trinidad)	96.81
SCANDINAVIA (Sweden, Norway, Denmark)	96.48
GERMANY	95.34
CUBA	94.70
POLAND	94.64
JAPAN (Japan, China, Korea, Philippine Islands)	92.50
BRAZIL	90.83
LATVIA	90.38
HUNGARY	90.29
CHILE (Chile, Peru, Bolivia)	83.68
CZECHO-SLOVAKIA	79.20
AUSTRIA	69.41

MESSERI'S CHALLENGE!

We confidently expect that as soon as the other division leaders read the straight out-and-out challenge from Mr. Messeri, which we published in last month's issue, several of them will shoot a cable into Home Office, taking him up on it. The leader of Spain and Portugal barred no one. Who will be the first to accept his challenge?

WHAT'S YOUR NAME?

We want to publish a complete set of nicknames in an early issue. So put on your thinking caps and think up an apt one for *your* division. Before sending in the name, make sure that it has the official sanction of your managing director. In fact, we advise that you send your suggestions to your own leader and let him pick the most appropriate one.



SPAIN'S SPONSOR SAYS STARS ARE BETTING

WE have just received a copy of a letter that Jeanette MacDonald, sponsor of Spain and Portugal, sent to Mr. Messeri under date of June 24. Because it sheds an interesting light on the attitude of the stars toward their respective divisions, we reprint the letter below:

My dear Mr. Messeri:

I have just learned that your territory, and my territory, too, is leading the list in the Foreign Legion contest. I am delighted at the news.

The contest is a subject of much interest among the stars and sponsors here at the studio. It is often discussed over the luncheon tables at the studio restaurant, and I personally know of one or two little wagers that are dependent on the outcome.

You can see that the sponsors here at Hollywood are taking their obligations enthusiastically.

I, for one, feel very proud of the showing made by my territory, and I am sure that when the results come in next month, I will feel just as proud. If there is any way that I can personally help you to keep up your excellent record, I wish that you would call on me.

With the best of wishes for continued good luck, I am

Very sincerely yours,

(signed) Jeanette MacDonald

IT'S ALL RIOT ON THE BOX OFFICE FRONT WHEN "ANYBODY'S WAR" PLAYS RIALTO

Second Moran and Mack Picture Presents the Two Black Crows in an All-Blackface, All-Comedy Bombshell of Mirth That Explodes Laughs with Rapid-Fire Regularity—a Panic of Fun!

A CERTAIN famous American general is chiefly remembered because he once said, "War is hell!" We don't recall off-hand just what war he was talking about, but it couldn't have been "Anybody's War," the second Moran and Mack starring vehicle, which had its world premiere at the Rialto Theatre on Broadway during the blistering month of July.



Richard Wallace

"Anybody's War" isn't hell—it's hilarious! A bombshell of mirth! A barrage of fun! A reel laughterpiece, in which the Two Black Crows make merry behind the front! You've heard of the terrible "dogs of war." Well, they're in this filmirthquake. And they're terrible—terribly funny! The chief dog actor, who answers to the name of "Deep Stuff," is as comical and captivating a canine as ever hit the screen. He almost steals the picture from Moran and Mack!



"Deep Stuff"

"Anybody's War" is far superior to "Why Bring That Up?" It presents the "Head Men of Hilarity" as the public prefers to see them—all in blackface, putting over their gags in their own inimitable way. And what a fresh and funny collection of gags they've assembled to show the sunny side of the war! For balance, there's an interesting little romance admirably played by Neil Hamilton and Joan Peers (youthful heroine of "Applause".) The direction by Richard Wallace is the last word in pictorial craftsmanship and elicited the admiring comment of the critics.

Coming at a time when war stories are in vogue, "Anybody's War" will prove a welcome relief from the heavy dramatic fare that has swamped the box offices. Besides, the public has indicated that it is hungry for black-face comedy, and in this production it gets the 100%, grade-A variety.

There is still another important factor to be taken into consideration when you come to sell and exploit this picture. And that is, it is ideal for children, made so by reason of the fact that much of the action revolves around the many dogs in the production, and especially "Deep Stuff."

There are innumerable natural tie-ups, contests, etc., to enlist the active interest and cooperation of children that will immediately suggest themselves to you when you see the film. And, of course, you always have the advantage of radio, phonograph and music store tie-ups when publicizing any Moran and Mack picture.

For further proof that "Anybody's War" is everybody's entertainment, read the reviews!



THE LAUGH HEARD ROUND THE WORLD!

This is how the front of the Rialto marquee looked during the run of the picture. Note how the nickname, The Two Black Crows, is billed above Moran and Mack. That's because the former is even better known to the public than the real names. Always use both names in selling the film.



NEW YORK JOURNAL

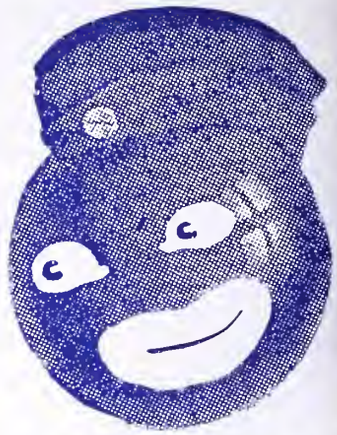
THE Rialto Theatre this week offers one of the funniest war pictures, either talking or silent, since Chaplin's "Shoulder Arms." "Anybody's War," featuring the black-faced comedy team of Moran and Mack, keeps the audience in a high state of humor all during its performance. Most of the dialogue is of the usual Moran and Mack type, which, if you care for that kind, almost makes your sides ache with laughter. Their escapades furnish a good evening's entertainment.

New York American

DELIGHTFULLY amusing entertainment, hall-marked with the gentle humor and inimitable whimsicality of Director Richard Wallace, is available in the new Moran and Mack photoplay, "Anybody's War." Its thistledown blend of comedy and pathos is keeping Rialto audiences exhilarated, as have few others among the season's screen offerings. There is a laugh in every foot of film, and an occasional touch of droll pathos which just suggests a tear to mingle with the merriment. "Anybody's War" is heartily recommended as thoroughly enjoyable entertainment for the entire family.

The New York Times.

MESSRS. MORAN AND MACK go to war. They amble amiably over the fields of Tennessee, no man's land of France and—lastly—the screen of the Rialto. They do it to the obvious amusement of the audience. There being, after all, three heroes in "Anybody's War," it is only fair to give a paragraph to the dog. Apparently the sum total of all the well-known breeds, Deep Stuff provides many a pleasant bit in the picture. Moran and Mack, in their drawling fashion, have contributed a number of more than amusing incidents. One of them is a fluoroscopic dice game which would startle the medical profession. And then there are sections of dialogue and facial expressions, put on with the best manner possible.



The Evening World

"ANYBODY'S WAR" is a hearty giggle from beginning to end. It is superb hot weather entertainment. Most of it is screamingly funny. Yesterday gales of laughter swept through the Rialto after nearly every spoken line of the picture. A dog called Deep Stuff is nearly as important to the action as any member of the cast. Deep Stuff is just dog, but he's great. Here's a picture which will send you home chuckling.

DAILY NEWS

THOSE two genial gents of charcoaled countenance, Moran and Mack, fight the big war with guns and giggles at the Rialto currently. With Richard Wallace's capable direction and some funny dialogue by Walter Weems, "Anybody's War" provides a scriptful of chuckles for the entertainment seeker who is out to see the sunnier side of the struggle. The dusky boys are the whole show, a ticklishly humorous show, which sent Rialto audiences into spasms of hilarity yesterday. There are laughs up to the final fade-out. You'll certainly enjoy Moran and Mack and lots of the mirthful gags. Ideal warm weather fare.

BROOKLYN DAILY EAGLE

"ANYBODY'S WAR," which came to the Rialto Theatre last night, looks a whole lot to this reviewer like almost anybody's entertainment, no matter how you look at it. You wouldn't need another solitary soul to make "Anybody's War" an ace picture. Just so capably do the Two Black Crows keep the situations in hand. It's the biggest laugh picture in town, and this reviewer heartily recommends it.

DAILY MIRROR

BOW to a new movie star, one Deep Stuff, the most captivating mongrel ever screened. He almost steals this hilarious comedy away from the Two Black Crows, who pile up plenty of laughs on their own. "Anybody's War" is a series of gag episodes, funny, finely directed, and surefire for laughs. It is comedy throughout, and good comedy.

Paramounteers in the "PURELY PERSONAL" News of the Month

WINS PROMOTION!



Jerry Sussman

THE caption, "Local Boy Makes Good," might appropriately be used for this little story about Jerry Sussman, a member of the Home Office foreign department for the past two years, and prior to that one of the ad sales supervisors in the domestic distribution department.

That Jerry has made good is evidenced by the fact that he has been sent down to Panama for awhile and will later assume the Branch Managership of our new office in the Republic of Colombia.

Always cheerful and good-humored, and never too busy to lend a helping hand, his smiling presence will be sorely missed from the tenth floor of the Paramount Building. Congratulations and good luck to you, Jerry!

HOME FROM INDIA!



Mark Hanna

CONSIDERABLY more tanned than he was when he left Home Office two years ago, Mark Hanna, our representative in Calcutta, India, recently arrived in New York on a well deserved furlough. He had some mighty interesting experiences to relate and confided to the Editor that living in India is far from dull. In fact, right now it's mighty exciting!

Mark brought over with him Mr. Fram J. Madan, President of Madan Theatres, Ltd., operating over a hundred theatres in India. This concern is our exclusive customer in that territory. The Madan Theatres are comfortably and modernly equipped, and are rapidly being wired for sound. After a visit to the Hollywood studios, Mark will return to Calcutta.

MR. SEIDELMAN ELECTED ASSISTANT SECRETARY

Foreign legionnaires will be interested to hear that, at a meeting of the Board of Directors of Paramount Publix Corporation on July 15, Mr. J. H. Seidelman was elected one of the two new assistant seeretaries of our company. The other was Walter B. Cokell, head of the budget and statistieal division of the Treasury Department. Incidentally, W. J. Pineau, who recently resigned his position as assistant secretary and chief accountant because of ill health, has been suceeeded by J. E. McDermott. Before he left, Mr. Pineau was tendered a luncheon by executives and co-workers during whieh his many years of faithful serviee were lauded in terms of highest praise. Mr. McDermott, his successor, has earned his promotion and deserves the good wishes that have been showered upon him.



J. H. Seidelman



Eddie Ugast



Jakob Karol



F. A. Lobkowiez

THREE WHO CROSSED THE BIG POND!

PARAMOUNT'S increased activities on the Continent both in production and distribution are drawing heavily on the manpower in Home Office. The three gentlemen, pictured above, recently crossed "the big pond." Eddie Ugast and Jakob Karol, responsible for Paramount's German "dubbed" versions, will hereafter work out at our Paris studio. Mr. Lobkowicz, formerly of the foreign publicity department, will be associated with the office of Gus Schaefer, General Manager of Distribution for Continental Europe.

You can see at a glanee that there is a three-fold reason for publishing this snapshot, which reached our editorial desk after travelling three thousand miles across the country from Santa Barbara, California.

The smile on the face of Herr Lubitsch is probably due to the fact that, in a poll conducted by "Film Daily," he was for the fifth successive year voted one of the ten best film dirceotors.

As manager of our foreign production department, Mel Shauer is personally supervising some of the special foreign language pietures now being made in Hollywood.



Ernst Lubitsch, M. A. Shauer and E. E. Shauer

But—and we are frank to admit it—our greatest delight is in seeing how hale and hearty our Foreign Legion leader looks. California's well-known brand of elimate has done wonders for Mr. Shauer. We are happy to advise you that he has almost completely reeovered from his recent serious illness.



VIKINGS IN CONVENTION!

JUDGING from reports, that Scandinavian convention, dedicated to Mr. E. E. Shauer, which was held in Stockholm, during July, was the greatest in Viking history. Photo shows left to right: Messrs. Oes, Frost, Flodin, Pettersson, Carl P. York, general manager, Bjork, Sandberg, Hammar and Eriksen. In the letter that accompanied this photograph, Mr. York wrote that the delegates hailed with delight the new Paramount pictures that were screened for the first time. He also advised that Ernst Rolf, master of ceremonies in the Swedish version of "Paramount on Parade" was an honored guest.

LASKY JR. JOINS FOREIGN PRODUCTION STAFF

AFTER several months in Spain and France, where he studied talking picture production and distribution problems, Jesse L. Lasky, Jr., returned to Hollywood and has joined the Foreign Production Department at the Paramount studios.

Young Lasky, the son of Jesse L. Lasky, Paramount's first vice-president in charge of production, became actively associated with the company upon his graduation last year from the Alliance Française, the school of languages in Paris. As a student, he wrote two books which have since been published.



Jesse L. Lasky, Jr.

Lasky, Jr., will learn screen technique and will act as an aide to Geoffrey Shurlock, associate producer of foreign pictures. We wish young Lasky the same measure of success attained by his celebrated father.

Behind the Screen in

LEON ERROL FEATURED IN "SOCIAL ERRORS"



Leon Errol

"SOCIAL Errors," in which Leon Errol, the collapsible-kneed comedian, in the role of a thief, who is so crooked that he can't stand up straight, will make his first appearance in a full-length talking feature for Paramount, after having appeared in "Paramount on Parade," has gone into production at the Hollywood studios under the direction of Edward Sloman. It is from an original by Owen Davis, with adaptation by Percy Heath and Sam Mintz, and dialogue by Joseph Mankiewicz.

Errol shares featured honors with Richard Arlen and Mary Brian. His attempts to make Arlen wander from the path of righteousness lead to a series of amusing adventures on a modern health farm, where Arlen meets Miss Brian, who plays the daughter of a big gas and oil man. Others in the cast are Stuart Erwin, who plays an amateur sleuth, who couldn't even catch cold; Charles Grapewin, Nora Cecil, Charles Giblyn, Ben Hall, Fred Kelsey, G. Pat Collins and George Irving.



BANCROFT STARTS NEW SEA STORY, "TYPHOON BILL"

GEORGE Bancroft's new starring vehicle for Paramount, "Typhoon Bill," has gone into production at the Hollywood studios under the direction of Rowland V. Lee.

In this vigorous sea tale, Bancroft plays a hardboiled ship's captain. The story is an original by William Slavens McNutt and Grover Jones. Dialogue for the new picture was furnished by Max Marcin.

In the cast supporting Bancroft are Jessie Royce Landis, William Boyd (the stage star), Donald Stuart, William Stack, James Durkin, Wade Boteler, William Walling, Brooks Benedict and Paul Porcasi.

DIETRICH, COOPER, MENJOU HEAD NOTABLE CAST IN "MOROCCO" UNDER VON STERNBERG

LOOMING up as one of the biggest specials on the Paramount program for the coming season, "Morocco," an adventure romance of the Foreign Legion, has gone into production at our Hollywood studios under the direction of Josef von Sternberg.

The cast might almost be considered all-star, co-featuring as it does, Marlene Dietrich and Gary Cooper, and including Adolphe Menjou, Ullrich Haupt, Francis MacDonald, Paul Porcasi, Eve Southern, Albert Conti, Juliette Compton, Michael Visaroff and Robert De Couedic.

"Morocco" is based on the book, "Amy Jolly," by Benny Vigny, with screen play by Jules Furthman.

This is von Sternberg's first picture in Hollywood since he returned from Germany where he discovered Miss Dietrich's screen possibilities when he directed her opposite Emil Jannings in "The Blue Angel."



JOSEF VON STERNBERG

This revolutionary and strikingly beautiful example of the modern in art is creating a sensation throughout the artistic world, for critics see in this new treatment the portrait of a mind as well as the image of a man. It is a head of Josef von Sternberg, done in bronze by Rudolph Belling, German modernist, during the director's recent stay in Berlin.

In "Morocco," Miss Dietrich plays a girl of the dance halls, and Cooper a swashbuckling, romantic Legionnaire in the company of which Haupt is the adjutant and MacDonald a hard-boiled corporal. Menjou is Cooper's rival in love.

Practically every member of the cast has, at one time or another, been a star or featured player on the screen or the legitimate stage. The careers of Cooper and Menjou are well known; Miss Dietrich was one of the reigning actresses of the Berlin stage before she was signed by Paramount. Francis MacDonald and Albert Conti are popular film players. The latter will be recalled as Florence Vidor's leading man in "Honeymoon Hate." Ullrich Haupt is a distinguished stage player who has appeared in a number of pictures. His last appearance for Paramount was as the family physician in "The Greene Murder Case."

MRS. CHEVALIER WILL PLAY OPPOSITE HUSBAND IN FRENCH VERSION OF "PLAYBOY OF PARIS"

YVONNE Vallée, who, in private life, is Mrs. Maurice Chevalier, will play opposite her celebrated husband in the French version of "Playboy of Paris," formerly called "The Little Cafe," under the direction of Ludwig Berger.

While this is the first time that Madame Chevalier joins Maurice in a motion picture, the two have been associated on the Parisian stage for more than six years. Before meeting Chevalier, Yvonne Vallée had achieved considerable popularity as a dancer. At the present time, she is regarded, next to Mistinguett, as the most popular comedienne on the Parisian stage.



In "Playboy of Paris," which was adapted and dialogued from Tristan Bernard's noted stage play by Vincent Lawrence and Battaille-Henri, she will play the part of the daughter of the restaurateur, who seeks to steal the legacy of his waiter, Albert, portrayed by Chevalier.

Emil Chautard, Tania Fedor and Jou-Jerville are the principal supporting players.

HUSTON IN TITLE ROLE OF "THE GENERAL"



Walter Huston

"THE General," talking film version of the play of the same name by Lajos Zilahy, noted Hungarian dramatist, has started production at the Hollywood studios of Paramount under the co-direction of George Cukor and Louis Gasnier.

The title role of "The General" will be played by Walter Huston, who was a featured player in "The Virginian." The leading feminine role, that of a woman at the front, will be played by Kay Francis, while Kenneth MacKenna will portray her husband, a lieutenant in the army. Others in the cast are Jobyna Howland, Victor Potel, Paul Cavanagh, Eric Kolkhurst, Oscar Apfel, Gordon McLeod and Youcca Troubetskoy.

"The General" has been adapted for the screen by Martin Brown, well-known Broadway playwright. The continuity is by Louise Long.



SCHOEDSACK RETURNS FROM SUMATRA

ERNEST B. Schoedsack, co-producer of "Chang," "The Four Feathers," and "Grass," has returned to New York after having spent more than a year taking a sound motion picture in Sumatra for Paramount. He was in Achin, the wildest district of the Dutch East Indies, which has been subdued only in the last 10 years.

When he set out on his expedition to the northwestern section of Sumatra, the Dutch colonial authorities freely granted him permission, but told him he went on his own responsibility. He was about 300 miles from the port of entry.

He will start to work immediately cutting the films which he brought back.

Paramount Studios

ROSITA MORENO TO PLAY FEMININE LEAD IN ARLEN FILM, "WEST OF THE LAW"

ROSITA Moreno, who played the lead opposite Adolphe Menjou in "Amor Audaz," the Spanish version of "Slightly Scarlet," will make her English talking picture debut with Richard Arlen in the adaptation of Hal G. Evarts' "Spanish Acres," which will appear on the screen as "West of the Law."



Rosita Moreno

Miss Moreno, a native of Madrid, came to motion pictures from the New York stage, and speaks a flawless English.

Also featured in this outdoor film are Eugene Pallette, Mitzi Green, and Junior Durkin. Otto Brower and Edwin H. Knopf will co-direct from an adaptation by Sam Mintz and dialogue by Edward E. Paramore, Jr.

That Paramount will make "West of the Law" on a grand scale is evidenced by the fact that thirty-five hundred sheep, the largest flock ever assembled for motion picture work, will be used in the production. Most of the sheep were secured from Southern California and herded across country to the Paramount ranch.

PARAMOUNT WILL SCREEN "THE BEST PEOPLE," NOTED STAGE SUCCESS, WITH FINE CAST

"THE Best People," a picturization of the Avery Hopwood stage success of the same name, has been added to the imposing list of forthcoming productions at our New York studios. Fred Newmeyer will direct it.



Charles Starrett

The cast, one of the strongest ever assembled, is equally divided between Broadway stage stars and popular screen players.

Charles Starrett, former stage leading man, recently signed to a long-term Paramount contract, has one of the principal roles in the film. Miriam Hopkins, talented Broadway actress, now appearing in the current stage hit, "Lysistrata," the modernized Greek comedy, is also a featured player. Frank Morgan is another outstanding legitimate actor, who has an important role in the film.

Carol Lombard, best remembered for her appearance in "Safety in Numbers," Ilka Chase, Henry Wadsworth, Harry Mestayer, Winifred Harris and David Hutcheson round out the great cast.



A PARAMOUNT GARBO!

Sven Garbo, brother of the famous Greta, is following in the footsteps of his sister. He has a leading role in Paramount's first all-Swedish talkie, "Where Roses Bloom," made in our Paris studio. He is pictured above with Marghita Alfven, another principal in the film. Sven will also use the screen name of Garbo.

NOTED PUBLISHER JOINS WEST COAST STAFF

HORACE Liveright, one of the foremost American publishers, has joined the West Coast production staff of B. P. Schulberg as adviser on novels and plays suitable for the screen.

Liveright has had a varied training to fit him for his new undertaking. He has published such best-sellers as Van Loon's "The Story of Mankind," Emil Ludwig's "Napoleon," Anita Loos' "Gentlemen Prefer Blondes," and Theodore Dreiser's "An American Tragedy."

In the theatrical field, he has produced such notable plays as "The Firebrand," "Hamlet in Modern Dress" and "An American Tragedy."



JAPANESE VERSION "ON PARADE" FINISHED

HERE are three scenes from the Japanese version of "Paramount on Parade," just completed at our West Coast studios. Benshi Matsui not only acted as master of ceremonies in the picture, but appeared in several sketches which were especially written for this edition.

Mr. Matsui has just arrived at Home Office, enroute to Japan, where he will make personal appearances in conjunction with the showing of the picture in Paramount's theatres in Tokio.

Hollywood advises that Mr. Matsui was voted a "regular fellow."





A MONEY PICTURE!

"Anybody's Woman" is the new title that has been chosen for "The Better Wife," the forthcoming co-starring vehicle for Ruth Chatterton and Clive Brook. It was adapted from a story by Gouverneur Morris, and was directed by Dorothy Arzner. Any picture with two such splendid players is bound to be a box office clean-up!



STAGE PRODUCER SIGNED TO SERVE MISS COLBERT

ROSALIE Stewart, former producer of successful stage plays and vaudeville acts, has just joined the production staff at Paramount's New York studio. Miss Stewart will assume full responsibility for the story material of the screen plays in which Claudette Colbert will appear when this talented actress returns to New York and the film studio in the autumn.

As a stage producer, Miss Stewart has a number of hits to her credit, the most noted of which was "The Show Off." Others have been "The Torch Bearers" and "Craig's Wife." Before joining Paramount she was in charge of the booking of vaudeville acts for the R-K-O weekly radio broadcasts.



FOUR MARX BROTHERS A RIOT IN PREVIEW

"ANIMAL Crackers," starring the Four Marx Brothers, was screened before a regular New York Paramount audience at a special midnight preview in a test for reaction.

The capers and cracks of the hilarious quartet of comedians literally carried the audience into hysteria. Laughter was at the screaming point throughout the picture, and those fortunate enough to witness it left the theatre with aching sides.

"About ten times as funny as 'The Cocoanuts'" was the consensus of opinion.

POWERFUL PRODUCT BEATS HEAT ON BROADWAY!



"A Man From Wyoming"

DESPITE its title, "A Man From Wyoming" is not a western, but a stirring true-to-life story of the war, with most of the thrilling action taking place at the front in France. Against this background of battle, blood and men in the raw is played the romance of Gary Cooper, the hard-boiled captain of engineers, and June Collyer, the pampered sophisticated society girl who invades no-man's land. Regis Toomey, Morgan Farley and others make up an exceptional cast under the sure-fire direction of Rowland V. Lee.

The conflict between Cooper, The Man From Wyoming, and Miss Collyer, the headstrong heiress, who meet, love, marry, part, and are finally reunited, makes for strong, red-blooded drama. It's mighty exciting film fare!

AN OAKIE HA-HA-HA!

WITH the breezy personality and inimitable mannerisms that have served him so faithfully in his climb from obscurity to film stardom, Jack Oakie romps through his latest comedy vehicle, "The Sap From Syracuse," much to the hilarious delight and amusement of the audience. His every move is a laugh; every word a howl. His humor is as natural and unrestrained as that of a frolicsome puppy at play.

From the time he is discovered laboring under a Napoleonic complex while chaperoning a derrick in Syracuse to the moment he outwits the rascally guardian of the girl he loves in Macedonia, Oakie is a joy to watch and a scream to listen to. Ginger Rogers and a swell supporting cast help along the fun. Eddie Sutherland deserves credit for the direction. Here's a picture good in all kinds of weather but especially so when you're trying to forget the heat!



"The Sap From Syracuse"

MARK this down in large, bold, capital letters and paste it up in your hat: "FOR THE DEFENSE" PRESENTS WILLIAM POWELL IN HIS GREATEST ROLE. Powell has always been noted for the keen intelligence and suave sophistication with which he endows every part he portrays, but as the brilliant criminal lawyer in this production he has surpassed himself. Perhaps the fact that the role is supposedly taken from life—a lawyer once well known in the criminal courts of New York—had something to do with it. At any rate, Powell's acting is of a high and rare order, seldom achieved on the screen.



"For the Defense"

And without in any way detracting from the credit due the star, let it be said that the shrewd direction of John Cromwell, the close-knit story provided by O. H. P. Garrett and the charming presence of Kay Francis are important contributing factors to the general excellence of the production. This is the same combination, incidentally, that turned out that earlier Powell winner, "Street of Chance." You can safely count on "For the Defense" as an attraction with definite long-run potentialities. Exploit it on that basis!



STUDY THIS NEWSPAPER AD!

This is a full-size reproduction of the newspaper ad used in the advance campaign that preceded the opening of "Manslaughter" at the Rivoli Theatre. It dominated the newspapers as impressively as the picture dominated Broadway. Study this ad. It is a model ad, due to its striking simplicity. Note how the component elements have been arranged to blend, harmonize and catch the eye. A simple yet forceful illustration that ties up with the title; short, punchy copy; plenty of white space that invites easy reading; all the essential details as to time, theatre, players, not forgetting to mention Paramount—and yet it isn't crowded, can be taken in at a glance and is easily remembered. There is plenty of selling appeal in the ad which couldn't be more arresting if it occupied a full page. And that's just the point we want to drive home: it isn't how much space you buy but what you put into that space that determines the effectiveness of the ad.



"Love Among Millionaires"

"LOVE AMONG THE MILLIONAIRES" will register big money among the box offices everywhere. It's the best Clara Bow-nanza since the Brooklyn Bonfire started to talk "it" as well as show "it." And in this one she also sings "it." The title—and what a title!—describes the picture to a "T." Clara is a quick lunch room waitress who falls for handsome Stanley Smith, son of a millionaire railroad president.

Three top-notch comics, Skeets Gallagher, Stuart Erwin and Mitzi Green (this kid is a whole show in herself) keep the plot boiling and the laughs coming regularly. Clara sings three great songs and puts them over with a whoopee bang, if you know what we mean. And if you don't, it won't take you long to find out!

A ZANE GREY THRILLER!

IT'S really remarkable what sound and talk have done for that good old box office staple—the western. People, who, in the dear, departed silent days, were inclined to turn up their noses at it and call it "juvenile," are the very ones who are loudest in their praise of the modern up-to-date version, particularly the brand of westerns that Paramount is turning out.

Take the latest sample for instance —"The Border Legion." With all the sound and dialogue trimmings and a grade-A cast headed by Richard Arlen, Jack Holt, Fay Wray and Stanley Fields, this typical Zane Grey story shapes up as an entertainment thriller de luxe and a knock-out attraction in any and every first-run house. Young and old, rich and poor will get a real kick out of the zippy action, the wholesome romance, and the truly magnificent scenery. "The Border Legion" ranks with the best on any program!



"The Border Legion"

"MANSLAUGHTER" STANDS OUT AS MIGHTY MONEY-MAKER ON OUR 1930 PROGRAM

High-Powered Love-Melodrama, in Debut at Rivoli Theatre, Reveals It Has Every Element of Popular Success—Big Campaign Planned—Picture Should Make Claudette Colbert a Star

"MANSLAUGHTER" means money! There is a growing conviction on the part of every Paramount executive at Home Office that this gripping drama will rank among the half-dozen biggest money-makers of 1930. This conviction is strengthened by the standout business the picture has been doing since it opened for an indefinite run at the Rivoli Theatre, New York.

"Manslaughter" has tremendous mass-appeal. It is chock-full of those elements that make a play to the emotions of the average filmgoers. You remember what an outstanding success the old silent version was as produced by Cecil B. DeMille, with Thomas Meighan and Leatrice Joy in the leading roles. The talkie, directed by George Abbott, and featuring the dazzling Claudette Colbert and the sterling Fredric March, is at least five times as good. In fact, this picture definitely sets Miss Colbert on the road to stardom. It won't be long now!



George Abbott

In its main plot outlines, "Manslaughter" develops the original story of the selfish and reckless society girl, who is convicted of manslaughter by the district attorney in love with her—is sent to prison, undergoes hardships and emerges a thoroughly lovable character. However, it has been so adroitly directed, so modernized through the injection of sparkling dialogue and up-to-date incidents, such as a sensational aquaplane race; a different kind of court-room sequence; a spectacular action scene in which a madly racing automobile wrecks a speeding motorcyle, hurling a policeman to his death; some realistic prison "shots;" etc., that it's an altogether different and greater production than its silent predecessor.

The confidence of our officials in "Manslaughter" will be expressed in a strong publicity campaign that has already been started on its behalf. The film will be featured in our national advertising and will receive the unanimous merchandising support of our own theatres.



A BANNER FRONT FOR A BANNER FILM!

There's nothing like "putting up a big front" when you've got something to brag about! And you can take our word for it, the Rivoli Theatre front, pictured above, is one of the sights of Broadway right now. Even in a small photograph, the banner looks big. The actual banner is of tremendous size, and, as you see, completely covers the upper part of the theatre front.

DAILY NEWS

"MANSLAUGHTER" is a good ninety minutes' worth of real entertainment. It doesn't lag; it doesn't bore. It runs along smoothly, and it offers several situations which cause hysterical little throat coughs within the Rivoli audience. The performances of Miss Claudette Colbert and Fredric March are worthy enough to keep their standings with the public at top level. Each is natural and human. It is nicely photographed, neatly directed. A three star film.

NEW YORK Herald Tribune

"MANSLAUGHTER" has been carefully equipped with dialogue, skillfully played by Claudette Colbert and Fredric March, and competently directed by George Abbott. It is an excellent example of picture making, always managing to be lively and effective. The plot is worked out with considerable more shrewdness than the silent version revealed. The acting is admirable. That invariably brilliant young actress, Miss Colbert, does marvelous in making her role believable and moving, and Mr. March, always an excellent player, handles his role with complete and likeable effectiveness.

The World

PROVIDES an entertainment which will please and probably enthrall the great majority of its auditors. In many ways it is a distinct improvement upon its silent predecessor. George Abbott has directed it all with good judgment and has got out of it all that any man could.

DAILY MIRROR

THIS is strong stuff. Interesting and skillfully presented by author, director and players. A good picture. Highly entertaining, with humor to relieve its sordid spots and pathos its frivolous ones. Claudette Colbert gives a great account of herself in the leading role, which is a trying one. She has dazzling beauty and fine talent. Fredric March is splendid.

NEW YORK JOURNAL

A THOROUGHLY enjoyable picture because it seems to know where it's going and heads there by the easiest route, which in the movies is a mighty rare virtue. In addition to intelligent direction and consistently good acting by Claudette Colbert and Fredric March, it is further enhanced by several minor bits by the lesser mummers, who seem to have been chosen for ability as well as type. It's a good picture, and to repeat, an enjoyable one.

The New York Telegram

A THOROUGHLY competent and interesting picture. Claudette Colbert gives a fine restrained performance. Fredric March does a remarkably fine job. His portrayal has a finish to it that is little short of admirable and that calls for well merited huzzahs. "MANSLAUGHTER" can be rated above the average as motion picture fare. It has been accorded a remarkably fine production and because of this it is worthy of your attention. In short a good picture, and the director, George Abbott as well as the two leading players deserve a few resounding plaudits.

The Sun

ABOUT ten times better entertainment than the old silent version. Thanks mainly to intelligent directing and good acting on the part of Fredric March and Claudette Colbert, "MANSLAUGHTER" is first rate entertainment. The scenes in the prison are particularly well done and perhaps more effective are the court scenes, in which long eloquent pleas are dispersed with by some exceptionally good photography by which we glimpse the trial through the distraught eyes of the defendant. Other roles are well handled making the picture on the whole an enjoyable one.

New York Evening Post

THE crowds which filled the Rivoli Theatre each showing demonstrated clearly that there are still New Yorkers who can find full enjoyment in entertainment devoid of some of the varieties of sordid sliminess that have been paraded on the stage here. "MANSLAUGHTER" is a smooth-running vehicle for Miss Claudette Colbert, brilliant young star, and Fredric March, equally effective as the hero. The supporting cast is capable, especially Hilda Vaughn. The scenes were well cast and some are unusually effective. Especially is this true of those of prison life. Then, too, there is a showing of aquaplaning that gives a thrill.

STAGE SCREEN ZIT'S B'WAY MUSIC

"MANSLAUGHTER" should be in the money all the way down the line. It is deftly done. The play gains much from the present direction, the crash scene being exceptionally well worked out. It is particularly nice handling of the mob. Still more expert is the handling of the court room scenes in which the dialogue is cut to the essential minimum. A third good sequence is the riot in the prison, when the society girl goes native and pulls hair with the best of them. There is ample action in "MANSLAUGHTER" and it should be one of the cash hits.



5 SUBSTANTIAL CASH AWARDS ARE PUBLICITY AND EXPLOITATION C

ECHOING the clarion call to arms made by Mr. Shauer in last month's issue, in which he editorially appealed to the Foreign Legion "to enlist all its splendid manpower, all its tremendous resources, all its boundless enthusiasm, all its resourceful and enterprising showmanship" to the end that "every man, woman and child in the world sees this picture," PARAMOUNT AROUND THE WORLD offers $1500 in cash prizes for the best advertising, publicity and exploitation campaigns conducted on "With Byrd at the South Pole."

The contest is officially launched with this initial announcement and ends June 30, 1931. This will allow ample time for all offices to submit their contributions, as the picture will by then have been released in every corner of the globe. Winners will be announced in the August issue of next year.

The contest is open onl the employees of the Fore Legion advertising-publicity exploitation-ad sales depr ments. Only they will shar the prize money, but we co fidently expect that, as a ma of pride and honor, the res the personnel in every offic manager, salesmen, book etc.—will help out their competing members with s ful ideas and merchandi suggestions.

The total cash award $1500 will be divided into substantial prizes as follow

1st prize $
2nd prize
3rd prize
4th prize
5th prize

Judges of the contest wil Messrs. E. E. Shauer, J. H Seidelman, Charles McCar O. R. Geyer and the Edito

There are no special rule follow in this contest. All th required is that each contes send in a scrapbook contain



ERED FOR THE BEST ADVERTISING, GNS CONDUCTED ON EPIC PICTURE

complete advertising, pub- y and exploitation cam- n he conducted in his terri- to sell "With Byrd at the h Pole" to the public, r in cooperation with the agers of our own theatres here are any in his locali- or independent exhibitors. scrapbook should contain of in the shape of photo- hs, etc., of all lobby dis- s, street stunts, local and nal tieups, newspaper ad- sing and publicity, and ests used to merchandise Byrd picture.

ake it easy for the judges eigh the merits of your paign by sending in as neat rapbook as possible. All identifications, explana- , etc., should be brief but r. In making their deci- , the judges will be guided the originality, ingenuity all-around showmanship layed by the contestants. campaigns that will win be those that contain the greatest number of practical, inexpensive, box office-tested ideas, stunts, displays, etc.

Several of the divisions will receive from Home Office various souvenirs of the Byrd expedition—objects, such as sleds, harnesses, sleeping bags, etc., actually used by Byrd and his men during their stay in Antarctica—which should prove effective exploitation aids. Naturally, more will be expected from those divisions by the judges.

This is the first contest of its kind ever staged by the Foreign Legion and offers our foreign showmen the greatest merchandising opportunity of their careers. Money, honor, glory, recognition by Home Office executives, as well as the supreme self-satisfaction of a job well done, awaits the winners. The combined campaigns will represent a compendium of the Foreign Legion's maximum showmanship power and selling effort.

PARAMOUNT SUR BROADWAY

POUR combattre la terrible chaleur qui couvre New York, Paramount édite quelques unes de ses meilleures productions. Pendant le mois de Juillet, Broadway a vu deux spécialités Paramount. La première a été "Anybody's War," 100% de comédie, dont les protagonistes sont les deux corbeaux noirs, Moran et Mack. C'est leur second film, et il est même plus drôle que le premier, "Why Bring that Up?" Comme le titre l'indique, c'est l'histoire de leurs aventures en arrière du front, dans laquelle un rire suit l'autre. Quelques uns des plus amusants mots pour rires sont sur le chien qui joue admirablement dans ce film. Le nom du chien est "Deep Stuff." Ce film a fait une excellente recette au Théatre Rialtto pendant plusieurs semaines.

Une autre production à signaler, et qui se rangera aisément parmi les grands succès dramatiques de l'année, est "Manslaughter," qui a ouvert pour une période indéterminée au Théatre Rivoli le 23 juillet et continue à jouer devant une salle comble. Claudette Colbert et Fredric March sont les protagonistes de ce film, qui raconte l'histoire d'un procureur qui est obligé de poursuivre pour homicide la jeune fille qu'il aime. Comme film silencieux, "Manslaughter" a fait grosse recette il y a plusieurs années, comme film parlant, c'est, en fait, une sensation.

Le Paramount a offert toute une variété d'amusements pendant le mois dernier. "The Border Legion," avec Richard Arlen, Jack Holt et Fay Wray, s'est montré un film rapide et plain d'action de l'"Ouest dans le genre de Zane Grey.

"Love Among the Millionaires" présente Clara Bow comme une serveuse chanteuse à une jonction de chemin de fer, dont l'aventure romanesque avec le fils du président de la compagnie l'amène dans le grand monde. Stanley Smith, Stuart Erwin, Skeets Gallagher et la petite Mitzi Green fournissent un excellent ensemble.

Dans "A Man from Wyoming," Gary Cooper et June Collyer montrent ce qui arrive lorsqu'un pauvre ingénieur de l'armée tombe amoureux d'une riche jeune fille du monde pendant la grande guerre.

William Powell joue son plus grand rôle dans "For the Defense," celui d'un avocat de cour d'assise, qui est lui-même envoyé en prison lorsqu'il essaye de défendre la jeune fille qu'il aime. Kay Francis tient le premier rôle féminin.

Le dernier film du mois a été "The Sap from Syracuse," avec Jack Oakie, une comédie de son genre bien spécial, dans laquelle il y a plus de fous rires que d'étoiles dans le ciel.

CONCOURS DU FILM BYRD

PARCEQUE les directeurs du Bureau Principal cont convaincus que tout homme, femme et enfant dans le monde devrait voir "With Byrd at the South Pole," un concours spécial a été inauguré pour à ce film. Le concours n'est ouvert qu'aux membres des départements d'announces et de publicité des diverses divisions de la Légion Etrangère. $1.500 seront distribués aux garants comme suit: 1er prix — $500; 2e prix — $400; 3e prix — $300; 4e prix—$200; 5e prix—$100.

Les cinq prix seront décernés pour les cinq meilleures campagnes de publicité pratique pour ce film. Chaque concurrent enverra au Bureau Principal un recueil contenant toutes les idées qu'il a exécutées dans la vente de ce film au public dans son territoire soit dans nos propres théatres (si Paramount a des théatres dans son territoire) ou en coopération avec les exhibiteurs. Seulement les resultats pratiques seront comptés, les juges étant guidés non seulement par l'ingéniosité des moyens mis en oeuvre mais aussi par les résutats du film à la caisse du point de vue de la recette et de l'assistance.

L'ESPAGNE ENCORE AU PREMIER RANG

AU moment où le concours de la Légion Etrangère sous le patronage du studio arrive à mi-chemin et entre dans son troisième trimestre, les "Matadors" d'Espagne se carrent confortablement dans leur première place. Ils ont une telle confiance en eux-mêmes que M. Messeri, leur energique leader, vient de lancer un defi aux autres divisions. Il est disposé à parier cent dollars que l'Espagne continuera à tenir la première place contre n'importe quel concurrent.

Le Mexique et l'Argentine, toutefois, sont les véritables héros du mois. Ils ont continué leur avance foudroyante du mois dernier, avec le résultat que le Mexique est maintenant second et l'Argentine troisième. La Grande Bretagne doit se contenter du quatrième rang.

La chaleur des mois d'été a fondu le pourcentage de plusieurs bureaux, de sorte qu'il ne reste que neuf divisions ayant dépassé leur quôte part, tandis qu'il y en avait treize le mois dernier. Le trois mois à venir cependant devraient nous montrer des avances et des changements inattendus, vu que de nouvelles quôte parts ont été assignées, et celles-ci ne manqueront pas d'influencer les résultats du mois prochain. Tous les pays en tête de liste ont vu leur quôte part augmentée, et il sera interessant de voir s'ils pourront maintenir leur avance en dépit de celles-ci. Incidemment, il faut noter que les trois premières divisions sont toutes de langue espagnole.





A "CHARACATURE"

In this admirable "characature" of Clive Brook as he looks in "Anybody's Woman," Mr. Stone, the artist, has emphasized those facial characteristics that stamp this Paramount leading man as the typically imperturbable Englishman. In "Anybody's Woman," formerly titled "The Better Wife," Mr. Brook co-stars with Ruth Chatterton.

AS ARTIST SEES "IT"

Being an artist, Mr. Stone sees "it" a little differently than the so-called layman. Still, there's no mistaking the features of the red-headed Paramount star, Clara Bow, as she appears in "Love Among the Millionaires," recently released. She has already started on her next vehicle, which bears the intriguing title of "Her Wedding Night."



ONE OF "THE SPOILERS"

Harry Green, greatly in need of a shave, as he appears with Gary Cooper in "The Spoilers." This is a pen and paper study by E. Stone of the camera art department at the Paramount studios in Hollywood.

"LA VOLONTE DE VAINCRE"

DANS un message opportun et d'une teneur vitale qu'il vient d'adresser à l'organisation des ventes domestiques, Mr. S. R. Kent, vice-président en charge de la distribution insiste sur le besoin et l'importance de faire de cette année la plus grande de notre histoire. L'extrait suivant de son message intéressera également les legionnaires.

"Si j'avais à choisir un mot de ralliement pour la campagne d'automne, je proposerais "La Volonté de Vaincre." Je suis déterminé plus que jamais cette année-ci à nous faire mettre notre propre département à l'avant plan et à obtenir un rendement tel dans la location des films, que nous arriverons pour la compagnie à ces indiscutables résultats qui la marqueront du signe du mérite que nous tous desirons tant.

"Si chacun veut bien prendre maintenant la ferme résolution de contribuer cette année la plus grande somme d'énergie jamais produite par nos membres, et de veiller à ce que toutes les ventes soient faites aussi promptement et intelligemment que possible, ceci afin d'assurer à nos produits les meilleures conditions obtenables, de veiller à ce que nos films soient présentés comme ils devraient l'être dans l'ordre où ils sont édités, à veiller à ce que nos produits ne soient pas gaspillés par suite de relachement dans la prise des commandes, ceci afin d'obtenir la circulation la plus étendue pour nos grands films et nos courts sujets, alors je n'ai aucune crainte pour le résultat et je sais que nous serons un groupe de gens heureux à la fin de cette année."

"Seulement 'La Volonté de Vaincré" peut rendre ce résultat possible et je compte sur chacun de nous pour aider notre compagnie et M. Zukor à faire adopter ce mot d'ordre et à executer pour notre compagnie un plan, qui dans mon opinion, sera la plus grande chose qu'elle aura accomplie dans les vingt années de son existence."

PARIS STUDIO IS MODERN "TOWER OF BABEL"





ROBERT T. KANE
General Manager of the Paris Studio













A. Charles de Roche, director, (on the floor) is guiding Marcelle Chantal and Leon Bary in a scene from the French version of "The Doctor's Secret."

B. Managing Director Souhami of France (sitting left) and a group of Italian exhibitors meet Madame Jacobini and Mr. Pavanelli, featured players, and Jack Salvatori, director, (standing right) of the Italian version of "The Lady Lies."

C. Charles de Roche, director, (center) reading the script of the French edition of "The Lady Lies" to the attentive cast.

D. Managing Director Aboaf of Italy, Jack Salvatori, director, G. N. Kates, supervisor, (standing center) and a group of exhibitors, with Signora Modigliani, Signor Bilancia and Vanna Pegna (sitting), leading players in the Italian version of "The Doctor's Secret."

E. Henri Didot, French consul to Hollywood, Felix Basch, (standing center) Herr Reno, supervisor, (standing right) with Fritz Delius and Hadrian Netto, (sitting), two of the cast of the German version of "The Lady Lies."

F. Edvin Adolphson, director, (sitting center) with members of the cast in the Swedish version of "Hole in the Wall."

G. Dolly Davis, Jean Murat, players, Rene Barberis, director, (three central figures) discussing French version of "Hole in the Wall."



THE ZERO HOUR!

War is no laughing matter to Moran and Mack and Deep Stuff. But they make "Anybody's War" one loud and prolonged howl!

¡ESPAÑA CONTINUA A LA CABEZA!

EN momentos en que el concurso de la Legión Extranjera que patrocinan los estudios sale de su primera mitad para entrar en el tercer cuarto, España continúa manteniéndose en el primer puesto. Tal es la confianza que anima a los legionarios españoles, que su enérgico jefe, el señor Messeri, ha lanzado un desafío a todas las demás divisiones. Está pronto a apostar cien dólares a que España se sostendrá a la cabeza sin consentir que nadie le arrebate ese honroso puesto.

Esto no obstante, los verdaderos héroes del mes son México y la Argentina. Ambos continúan el magnífico avance del mes anterior, lo que da por resultado que México ocupe ahora el segundo lugar y la Argentina el tercero. La Gran Bretaña tiene que contentarse, por el momento, con el cuarto.

La canícula ha influído desfavorablemente en los porcentajes de varias oficinas, lo que da por resultado que sean solamente nueve divisiones las que aparezcan por sobre la cuota, en tanto que en el mes anterior hubo trece en posición tan halagadora. Sin embargo, no hay duda de que en el trimestre próximo han de ocurrir sucesos de importancia, algunos de ellos muy sorprendentes, pues se han asignado nuevas cuotas que empezarán a surtir efecto desde los comienzos del próximo mes. A todos los que ocupan los primeros puestos se les ha aumentado la cuota, y será de gran interés ver cómo se sostienen, a pesar de ello, en el puesto tan honrosamente conquistado. No huelga observar, ya que hablamos de esto, que las tres divisiones que figuran a la cabeza son todas tres de territorios de habla española.



ON THE FRONT!

A section of the marquee on the front of the Rialto Theatre in New York where "Anybody's War" made its world debut.

"QUERER ES PODER"

EL señor S. R. Kent, vicepresidente, encargado de la distribución, ha dirigido a los vendedores nacionales un mensaje tan oportuno como enérgico en el que hace hincapié en el empeño que debe ponerse en que este año sea el más notable en la historia de nuestra organización. El extracto que de ese mensaje damos a continuación, interesará también, sin duda alguna, a los legionarios del extranjero.

"Si hubiera de escoger un lema para la campaña de este otoño —dice el señor Kent—elegiría sin vacilar 'Querer es Poder.' Estoy más resuelto que nunca a que los resultados que obtenga este año nuestro departamento en el alquiler de películas sean tan decisivos que nos coloquen en el puesto de honor que todos deseamos.

"Si todas y cada una de las personas, hombre o mujer, que trabajan en nuestra organización forma desde este instante el firme propósito de esforzarse más de lo que lo ha hecho antes, en cuidar de que las ventas se efectúen en la forma más inteligente y rápida posible, de lograr los términos más favorables, de atender a que nuestras películas se exhiban de conformidad con lo acordado en cuanto a programación, de preocuparse por que no haya pérdidas por causa de deficiencias en los registros de exhibición y de que tanto las grandes películas como las de corto metraje alcancen la máxima difusión, no abrigo el menor temor con respecto a lo por venir y estoy perfectamente seguro de que el fin del año nos encontrará a todos satisfechos de la labor realizada.

"Sólo al decirnos, todos y cada uno de nosotros que 'Querer es Poder' ha de lograrse tal resultado. Cuento con ustedes para que ayuden a nuestra compañía y al señor Zukor a dar efectividad a este lema, para lo cual es indispensable que se consagren con todas sus fuerzas a realizar un esfuerzo que, en mi concepto, será el más importante de cuantos ha hecho la compañía en sus veinte años de existencia."

PARAMOUNT EN BROADWAY

A FIN de que la gente se olvide de la ola de calor que azota a Nueva York, la Paramount ha estrenado algunas de sus mejores realizaciones. En el mes de julio, Broadway tuvo ocasión, y hay que advertir que la aprovechó cumplidamente, de admirar dos grandes films Paramount. Fué el primero "Anybody's War" ("La Guerra de Todos"), producción de carácter cómico en la que tienen los papeles estelares Moran y Mack. Es ésta la segunda cinta en que aparecen los aplaudidísimos Cuervos; y cuanto cabe decir de ella, que por cierto no es poco, es que supera en comicidad a la primera. Según lo indica el título, es una película a la que sirve de fondo la guerra mundial, pero una guerra vista a través de los cristales color de rosa de la hilaridad. Personaje principal de la cinta es el astro canino al que llaman "Deep Stuff." La citada realización se exhibió, con enorme éxito de taquilla, en el Rialto por espacio de varias semanas.

Otra gran película, que rivaliza sin dificultad con las más sobresalientes de la temporada es "Manslaughter" ("Homicidio") que se estrenó el 23 de julio en el Rivoli en el que lleva trazas de durar por tiempo indefinido. Los papeles principales son de Claudette Colbert y Fredric March. El argumento es por demás emocionante: un fiscal que, en cumplimiento del deber, se ve precisado a acusar ante los tribunales a la mujer que ama. Como película silenciosa, "Manslaughter" fué uno de los éxitos que hicieron época en el cine mudo. Y como película dialogada está siendo una sensación de taquilla.

El Teatro Paramount ofreció durante los meses pasados un programa variadísimo. "The Border Legion" ("La Legión Fronteriza") con Richard Arlen, Jack Holt y Fay Wray demostró ser una de las películas de mayor acción. Le sirve de teatro la región del Oeste de los Estados Unidos y es una adaptación de un argumento de la famosa Zane Grey. "Love Among the Millionaires" ("El Amor entre Millonarios") presenta a la inigualable Clara Bow en el papel de camarera de un restaurante para empleados de ferrocarril. El hijo del presidente de la Compañía se enamora de Clarita y sobreviene un idilio que culmina con la presentación de ésta en la alta sociedad. Stanley Smith, Stuart Erwin, Skeets Gallagher y la pequeña Mitzi Green brillan en el reparto. En "A Man from Wyoming" (El Hombre de Wyoming"), Gary Cooper y June Collyer deleitan al público con la historia de un oficial de ingenieros que se enamora de una damita aristocrática. William Powell hace una de sus mejores interpretaciones en "For the Defense" ("Por la Defensa") donde se nos presenta como brillante criminalista que va a presidio por salvar a la mujer que ama. El papel de ésta lo hace Kay Francis. La última cinta del mes fué "The Sap from Syracuse" ("El Tonto de Siracusa") una comedia típica de Jack Oakie en la que hay más risas que arenas tiene la playa.



SOUND INSTRUCTION!

Ernesto Vilches, star of "Cascarrabias," in which he makes his talking debut, learns about the working of a sound camera from Cyril Gardner, his director.

CONCURSO DEL FILM DE BYRD

EL convencimiento que tiene la oficina central de que nadie debe quedarse sin ver la magnífica realización CON BYRD EN EL POLO SUR, ha sido causa de que se organice un concurso en conexión con esta película. Dicho concurso se limita a los miembros de los departamentos de anuncio y publicidad de las diferentes divisiones de la Legión Extranjera. Se distribuirán $1,500 entre los vencedores, como sigue: Primer Premio: $500;Segundo Premio: $400; Tercer Premio: $300; Cuarto Premio: $200, y Quinto Premio: $100.

Los cinco premios se otorgarán, por orden de mérito, a los cinco mejores planes de campaña para el anuncio de CON BYRD EN EL POLO SUR. Cada concursante tendrá que enviar a la oficina central un álbum de recortes en el que figuren todas las ideas de que se valió para anunciar el citado film al público de su territorio, ya por medio de nuestros propios teatros (si la Paramount los tiene en ese territorio) bien en cooperación con los exhibidores. Sólo se tomarán en cuenta los resultados prácticos, pues los jurados se guiarán no por el ingenio que revelen los medios a que se haya apelado para el anuncio sino por lo que, como medida de la efectividad de tales medios, revele la taquilla.



TWO IN ONE!

Marcia Manners and Marion Shilling, Paramount players, are so wrapped up in each other they can't bear to be separated when they go bathing.

VITAL LINKS IN PARAMOUNT'S WORLD-WIDE CHAIN



Our South American Theatre Organizations (Part 2)*

ONE of the illuminating remarks dropped by Mr. Kent at the recent Paramount convention was that our theatres are "lighthouses." He was referring to our Publix Theatres in the United States, but the description applies with equal, if not greater force, to Paramount's theatres throughout the world. It is a particularly apt characterization of the theatres we own and operate in Brazil, Panama and Costa Rica. Through a period of unparalleled storm and stress due to changing conditions, our "lighthouse keepers" in those territories have with skillful and energetic showmanship stabilized their box offices and safeguarded our company's interests. There is an infallible sign by which we may recognize great men—namely, grave circumstances magnify their stature. Messrs. Day, Girton, Novak, Scott, et al, are at least twice as big today as they were a year ago!

WHO'S WHO!

Top Center:

JOHN L. DAY.....*General Manager Brazil Theatres*

Left Top to Bottom:

OCIAVIANO DE ANDRADE,
Mgr. Capitolio, Rio de Janeiro, Brazil
PERRY GIRTON,
General Manager Costa Rica Theatres
J. PARTRIDGE,
Mgr. Moderno, San Jose, Costa Rica
JACK BLEVINS,
Mgr. Strand, Colon, Panama

Right Top to Bottom:

ISAAC FRANKEL,
Mgr. Imperio, Rio de Janeiro, Brazil
HARRY NOVAK,
New York Rep. for Panama Theatres
HAL WARDLAW,
Mgr. Cecilia, Panama City, Panama
MR. WILHEIT,
Mgr. America, Colon, Panama

This is the fourth of a series devoted to our foreign theatre circuits. The fifth, which will appear in an early issue, will feature our European theatre circuits.

Frank L. Scott, General Manager Panama Theatres, and Jorge Meira, Manager Paramount, Sao Paulo, Brazil, properly belong in this layout, but their photos did not arrive.



PALPITATING PAPA!

Skeets Gallagher looks serious any way you look at him. That's because he recently became the proud papa of an eight-pound baby, and parental responsibility is no laughing matter!

"DE WIL OM TE WERKEN"

DE Heer S. R. Kent, Vice President belast met het beheer der Distributie Afdeeling, heeft onlangs een toespraak gehouden voor de binnenlandsche verkoopers, waarin hij den nadruk legde op de noodzakelijkheid om aan het einde van dit jaar grootere resultaten te kunnen toonen, dan ooit tevoren. Uit deze kernachtige boodschap stippen wij het volgende aan:

"Indien ik een leuze moest kiezen voor de aanstaande Herfst campagne, zou ik mijn keuze laten vallen op "De Wil Om Te Werken." Ik ben van 't jaar voornemens de binnenlandsche verhuur contracten hooger op te voeren, dan ooit te voren, teneinde de prestaties en verdienstelijkheid van elk onzer medewerkers te laten blijken uit de noodzakelijk daarmee gepaard gaande resultaten voor onze Maatschappij.

"Als wij allen, met dit besluit gewapend, ons best doen tot het sluiten van zoo voordeelig mogelijke contracten, als wij allen toezien, dat onze films vertoond worden in volgorde naar datum van in omloop brenging, zoodat het overslaan van films vermeden kan worden en daardoor tevens het teloor gaan van verhuur materiaal verminderd wordt, indien wij er ons voorspannen allen films een zoo groot mogelijk afzetgebied te geven, dan hoef ik niet bevreesd te zijn voor het gunstige resultaat aan het einde van het jaar.

"Slechts 'De Wil Om Te Werken,' vormt de drijfveer tot dusdanige resultaten en ik verwacht, dat iedereen zich met deze gemeenschappelijke leuze in de aanstaande campagne begeeft, teneinde onze Maatschappij en den Heer Adolph Zukor, een blijk te geven van onze persoonlijke prestaties, die mijns insziens betere resultaten te zien zullen geven, dan in de twintig jaar van ons bestaan."

Hetgeen de Heer Kent hier opmerkt gelft evenzeer voor de buitenlandsche Paramounters. Eendracht maakt macht.

EEN SPECIAAL CONCOURS VOOR DE BYRD FILM

AANGEZIEN de directie van onze organisatie overtuigd is, dat de geheele wereld 'Met Byrd Naar de Zuidpool' dient te zien, is er een speciaal concours uitgeschreven voor deze film. Het concours is evenwel uitsluitend voor de reclame en publiciteits afdeelingen der diverse buitenlandsche divisies. De winners van het concours zullen $1500.—als volgt verdeelen; Eerste Prijs $500.—; Tweede Prijs $400.—; Derde Prijs $300.—; Vierde Prijs $200—; Vijfde Prijs $100.—

Deze vijf prijzen worden toegekend aan de vijf meest practische en doelmatige publiciteits campagnes voor deze film. Stuur uitknipsels, foto's e.d. in boekvorm aan het Hoofdkantoor, in New York, kortom alle middelen, die U ten dienste gestaan hebben om deze film te adverteeren voor onze eigen theaters in Uw district (indien Paramount een theater heeft in Uw district) of publiciteits materieel uitgegeven in cooperatie met andere bioscoopdirecties. Alleen de practische resultaten tellen mee. Dat wil zeggen, de jurie zal haar keuze niet laten vallen op de vernuftigste denkbeelden, doch op de reclame campagne, welke op de beste financieele resultaten kan wijzen.



SPANJE BEHOUDT DE LEIDING!

NU het concours 1930 het derde kwartaal intreedt, vinden wij de kranige Spaansche Matadors nog steeds boven aan het lijstje der percentages. Messeri, de leider der Matadors, schijnt zich op die plaats echt op zijn gemak te gevoelen. Hij heeft zelfs de stoutmoedigheid gehad andere divisies uit te dagen. Hij wedt namelijk $100.— dat Spanje de leiding zal behouden. Wie durft met hem in het strijdperk te treden?

Mexico en Argentinie, zijn evenwel de helden van de maand. Beide Divisies vliegen naar den top, met het resultaat, dat Mexico en Argentinie nu respectievelijk, de tweede en derde plaats bezetten. Engeland moet zich tevreden stellen met de vierde plaats.

Is het aan de zomerhitte toe te schrijven, dat er slechts 9 divisies boven pariteit noteeren, terwijl er verleden maand toch dertien waren?

Het concours is evenwel nog lang niet afgeloopen. Gedurende de volgende drie maanden kunnen er nog vele veranderingen plaats hebben. De nieuwe quota's beginnen hun werk te verrichten in de noteeringen voor Juli en dan zullen wij eens, hoe het staatje gewijzigd moet worden. Alle leiders hebben hoogere quota's gekregen en het is de vraag of zij hun hoogen stand, ondanks deze handicap kunnen handhaven. Is het niet toevallig, dat de drie leiders Spaansch sprekende landen zijn?

BACK ON BROADWAY!

Despite the greatly reduced size, you can get a pretty good idea from this picture that Broadway saw and heard about "Anybody's War" at the Rialto Theatre in a big way.. This was the second appearance of the Two Black Crows, Moran and Mack, on Broadway. The Head Men of Hilarity made their screen debut at this same theatre about a year ago in their initial vehicle, "Why Bring That Up?" In comparing their two efforts, the critics gave "Anybody's War" all the best of it!



A TOAST TO THE PAST!

Ernesto Vilches, in the character of "Grumpy," called "Cascarrabias" in Spanish, drinks a toast to the many other characters he has created on the stage. Left to right: "El Amigo Teddy," "The Student Prince," "Professor Klenoff," "Wu Li Chang," "The Eternal Don Juan" and "The Bad Man."

EYE OF THE LENS!

Ruth Chatterton, as she appears in the tiny lens which photographs her in "Anybody's Woman," and the faces of the four cameramen and helpers which she sees as she works.

MET PARAMOUNT LANGS DEN 'BREEDEN WEG'

DE 'Breede Weg' is Broadway. En in Juli was het er kolossaal warm. Vlak voor het ter perse gaan van dit blad werden twee feiten geconstateerd. Ten eerste, dat de hitte het record had geslagen en ten tweede, dat Paramount met het in Juli in omloop gebrachte product eveneens het record had geslagen. De twee groote 'specials' waren "Anybody's War" waarin de twee Zwarte Raven, Moran en collega Mack de hoofdrollen vervullen met eenige daverende scenes aan het Fransche Front en de tweede special was "Manslaughter." "Anybody's War" draaide gedurende eenige weken met enorm succes in het Rialto Theater. "Manslaughter" begon op 23 Juli in het Rivoli Theater voor volle zalen. Claudette Colbert en Fredric March spelen de hoofdrollen. Het is een verhaal van een Officier van Justitie, die zich genoodzaakt ziet zijn eigen meisje te vervolgen. Als stille film was "Manslaughter" eenige jaren geleden een overweldigend succes. Als spreekfilm is het een sensatie.

Het Paramount Theater gaf den bezoekers veel afwisseling gedurende de afgeloopen maand. "The Border Legion" met Richard Arlen, Jack Holt en Fay Wray, is een echte 'Zane Grey' wiens boeken overal op de wereld en in alle talen in omloop zijn. In "Love Among the Millionaires" met Clara Bow in de 'spreekrol' brengt het Onvermijdelijke een lieve kelnerin en den zoon van een spoorwegkoning bijeen. Stanley Smith, Stuart Erwin, Skeets Gallagher en de guitige, ondeugende Mitzi Green spelen de bijrollen. Voorts "A Man from Wyoming," waarin Gary Cooper en June Collyer ons laten zien, wat er gebeurt als een ingenieur verliefd wordt op een verpleegster onder een kogelregen aan het Fransche Front. William Powell heeft waarschijnlijk in "For the Defense" nog beter werk gedaan dan in zijn drie vorige producties. In deze film speelt hij de rol van een advocaat, die door de omstandigheden naar de gevangenis gezonden wordt, om de eer van zijn meisje te redden. En tenslotte het type 'Jack Oakie,' de jongste vondst der spreekfilms en tevens een der jongste Paramount Sterren, in een klucht getiteld "The Sap from Syracuse."



PARAMOUNT SU BROADWAY

TANTO per combattere contro questo caldo fantastico che sta invadendo a New York Paramount ha presentato delle sue milgior pellicole al pubblico. Durante il luglio Broadway ha potuto godersi due spettacoli straordinari. Il primo, "Anybody's War," una commedia stupenda coi duo pseudonegri simpatici, Moran e Mack. Questa è la loro seconda pellicola ed è ancora più comica della loro prima "Why Bring That Up?" Come c'indica il titolo, la pellicola tratta le avventure dei nostro due amici dietro il fronte durante la guerra. Ci sono tante rise a proposito d'un cane chiamato "Deep Stuff" (Stoffa Profonda). La pellicola è rimasta per parecchie settimane di buon' affari al "Rialto."

Un altra produzione di merito, che è veramente una delle migliori dell'anno è "Manslaughter," che ha iniziato per un periodo infinito al Rivoli il 23 luglio e che continua ad attirare la folla tutt'ora. Claudette Colbert e Fredric March hanno le parti principali, e la storia tratta la vita d'un avvocato che si trova forzato di agire contro la raggazza che ama, perché questa ha commesso un omicidio. Qualche anno fa "Manslaughter" fece furore nella versione muta; nella versione sonora sarà addirittura una sensazione.

Al Paramount ci fù proprio ogni sorte di trattenimento. "The Border Legion," con Richard Arlen, Jack Holt e Fay Wray, era una bella pellicola piena di azione basata sulla novella di Zane Grey della vita dei pioneri nel occidente degli Stati Uniti. "Love Among Millionaires" presenta Clara Bow nella parte d'una cameriera cantante che lavora in un "buffet" di ferrovia. Questa s'innamora del figlio del presidente della compagnia che la vuol fare entrare in società. Stanley Smith, Stuart Erwin, Skeets Gallagher e la piccola Mitzi Green sino gli altri personaggi nella pellicola.

Gary Cooper e June Collyer ci mostrarono in "A Man from Wyoming" quello che avviene quando un capitano del genio s'innamora d'una bella ragazza dell'alta società. William Powell ha una delle sue miglior parti in "For the Defense." In qualità di avvocato di stato si trova costretto, per salvare l'onore della ragazza che ama, di giuocare un tiro che lo fa finire in prigione. Kay Francis ha la parte principale femminile. L'ultima pellicola del mese fù un commedia tipica di Jack Oakie, "The Sap from Syracuse." Si puo dire senza esaggerare che la pellicola contiene più rise che il cielo ha stelle.



"LA VOLONTÀ DI VINCERE"

IN un messaggio molto importante che il Sig. S. R. Kent, vicepresidente di distribuzione, ha indirizzato all' organizzazione delle vendite domestiche, egli diede enfasi all' importanza essenziale di fare di questo anno, quello più importante nella nostra storia. L'estratto seguente sarà pure d'interesse ai nostri legionari stranieri:

"Se dovessi scegliere un detto per incorragiare le vendite di quest' autunno sceglierei 'La Volontà di Vincere.' Sono più che mai deciso che quest'anno sarà un anno eccezionale per il nostro reparto, e che potremo mostrare alla compagnia colle nostre vendite dei risultati così sbalordevoli, che ci stamperanno col merito che noi tutti tanto desideriamo."

"Se ogni uomo e donna dell' organizzazione prende ora la ferma resoluzione di lavorare quest' anno più che mai, e di darsi la pena che tutte le nostre vendite siano effettuate con la massima prontezza ed esattezza, nonchè di vedere che otteniamo le miglior condizioni possibili, di verificare che le nostre pellicole vengano esibite in ordine cronologico di produzione, che nulla venga saltato o omesso, e che tanto le pellicole importanti quanto le corte siano piazzate in quanti più teatri possibile, non temo per niente il risultato di questo vostro sforzo, e sono sicuro che alla fine dell' anno saremo tutti una grande famiglia felice."

"Solamente 'La Volontà di Vincere' puo rendere un tale risultato possibile, e conto su ognuno di voi di fare il vostro dovere tanto verso la compagnia quanto verso il Sig. Zukor. Seguite il detto e compirete quello che, in mia opinione, sarà il nostro lavoro più importante degl' ultimi vent' anni."

"FOR THE DEFENSE"

"And so, your Honor and gentlemen of the jury, I am forced to prove the innocence of my client with the very evidence that the district attorney hopes to convict him." And having delivered himself thusly, William Powell, brilliant criminal lawyer in "For the Defense," hurls a bottle, alleged to contain highly explosive nitroglycerine, on the courtroom floor!



FRIENDS MEET AGAIN!

When Sergei M. Eisenstein, Russian director, arrived in Hollywood to work at the Paramount studios, he found two of his European friends on the same lot. Before going to the United States, Eisenstein had visited the Ufa studios in Berlin, where he became acquainted with Josef von Sternberg, who was directing Marlene Dietrich in "The Blue Angel" opposite Emil Jannings.



"MANSLAUGHTER"

It seems cruel to jail so beautiful a girl, but in "Manslaughter," Claudette Colbert is sent to prison by the man who loves her just to prove that she can't get away with murder!

LA SPAGNA E SEMPRE IN TESTA

IL Concorso della Legione Estera è arrivata a metà ed entra nel terzo quarto coi "Matadors" sempre in testa. Si sentono così sicuri nel loro posto che il Sig. Messeri, il loro capo energico, ha voluto sfidare le altra divisioni. È pronto a scomettere cento dollari che la Spagna continuerà ad occupare il primo posto contro qualsiasi altro competitore.

Però il Messico e l'Argentina sono i veri eroi del mese. Ambedue continuarono la spettacolosa avanzata del mese scorso ed ora troviamo il Messico al secondo posto e l'Argentina al terzo. La Grand Bretagna si deve accontentare col quarto. Si vede che quei terribili mesi d'estate hanno fatto si a distruggere un poco quelle belle percentuali dimodoché ci troviamo ora con solo nove divisioni che sono sopra quota, invece di tredici come prima. Speriamo però che gli ultimi tre mesi mostreranno dei cambiamenti abbastanza sorprendevoli, tanto più che abbiamo assegnato delle nuove quote, fatto che si farà notare nelle cifre del mese prossimo. A tutti quelli in testa le quote sono state aumentate, e sarà certamente interessante di osservare se malgrado ciò riescono a mantenere i loro posti attuali. A proposito non credete che sia una cosa strana che i tre primi siano delle divisioni di lingua spagnuola?



"PLAYBOY OF PARIS"

A caricature of Maurice Chevalier by Stone, Hollywood artist, that illustrates the title of the French idol's latest film, "The Playboy of Paris," formerly called "The Little Cafe."

IL CONCORSO PER LA PELLICOLA DI "BYRD"

COME i nostri amministratori sono convinti che ogni uomo, donna e bambino deve vedere la pellicola "Con Byrd al Polo Sud" è stato inaugurato un concorso speciale per questa pellicola. Il concorso è aperto solo ai componenti dei diversi reparti di pubblicità della Legione. Ai vincitori si distribuiranno $1,500. come segue: Primo premio $500.—, secondo premio $400.—, terzo premio $300.—; quarto premio $200.— e quinto premio $100.—

I cinque premi veranno presentati alle cinque migliori campagne di pubblicità per questa pellicola. Chi prende parte nel Concorso dovrà mandare alla Sede Centrale di New York un libretto contenente tutte le idee originali che usò vendendo la pellicola al pubblico del suo territorio, tanto per mezzo dei nostri teatri propri (se la Paramount ha un teatro nel suo territorio) oppure collaborando cogli esibitori. Solamente i risultati pratici avranno valore, ed i giudici si lascieranno guidare non solo dalla ingenuità colla quale la pellicola sarà stata sfruttata, ma pure dai risultati che la pellicola mostrerà al botteghino tanto per incassi quanto per presenze.



RINGSIDE!

William Farnum and Tom Santschi, who fought the great fight in "The Spoilers" thirteen years ago, are watching Gary Cooper and William Boyd battle for the modern sound version. Director Carewe stands between them.

PARAMOUNT AM BROADWAY

UM mit der wahren Tropenhitze, welche New York heimgesucht hat, zu konkurrieren, bringt Paramount einige ihrer besten Filme heraus. Der Broadway sah im Monat Juli zwei Paramount Superfilme. Der erste, "Anybody's War," ein 100-prozentiger Lacherfolg mit den Two Black Crows, Moran und Mack, überbietet "Why Bring That Up?" den ersten Film dieser weissen Negerkomiker, um ein Bedeutendes. "Anybody's War" behandelt, wie ja schon sein Titel besagt, Moran und Mack's Erlebnisse an der Front. Beide machen zusammen mit "Deep Stuff," einem äusserst intelligenten Hund, die tollsten Sachen und dem Publikum droht vor lauter Lachen der Atem zu versagen. "Anybody's War" ("Jedermann's Krieg") ist längere Zeit im Rialto Theater gezeigt worden und konnte unglaubliche Kassenerfolge buchen.

Ein Grossfilm, der mit Leichtigkeit als ergreifendstes dramatisches Bild der Saison bezeichnet werden kann, ist "Manslaughter" ("Totschlag."). Er erlebte seine Premiere am 23. Juli im Rivoli Theater und wird noch immer vor ausverkauftem Hause gezeigt. "Totschlag," mit Claudette Colbert und Fredric March in den Hauptrollen, erzählt die packende Geschichte eines Staatsanwaltes, der gezwungen ist, die geliebte Frau wegen Totschlages zu verurteilen. Dieser Film war bereits vor Jahren, als stummer Film, ein Reisser, der mit sämtlichen Kassenrekorden Fangball spielte. Als Sprechfilm ist er eine absolute Sensation!

Auch das Paramount Theater hatte im vergangenen Monat ein abwechslungsreiches Programm und jeder Besucher kam auf seine Kosten. "The Border Legion" mit Richard Arlen, Jack Holt und Fay Wray, ein Zane Grey Wildwestbild, in dem Tempo und Spannung einen tollen Ritt veranstalten, eröffnete das Programm. Dann kam "Love Among the Millionaires" mit Clara Bow als singende Tochter eines Gastwirtes, deren Liebe zu dem Sohn eines Eisenbahnpräsidenten sie zu den "Obersten 400" führt. Miss Bow wird von Stanley Smith, Stuart Erwin, Skeets Gallagher und der kleinen Mitzi Green trefflich unterstützt. In "Ein Mann aus Wyoming" zeigen Gary Cooper und June Collyer, was alles passieren kann, wenn ein armer Armee Ingenieur sich im Felde in ein reiches junges Mädchen der Gesellschaft verliebt. William Powell legte in "For the Defense" ohne Zweifel seine Meisterprüfung ab. Er spielt einen brillanten Kriminaladvokaten, der, als er versucht, seine Geliebte zu beschützen, selbst ins Gefängnis wandert. Die schöne Kay Francis spielt in diesem Film hervorragend wie immer. Den Reigen des Monats beschloss Jack Oakie's "Sap from Syracuse," eine typische Oakiekomödie, in der mehr witzige Situationen vorkommen, als es Sterne am Himmel gibt.

"DER WILLE ZUM SIEG"

DER Leiter des Verleihwesens, S. R. Kent, verkündete der inländischen Verkaufsorganisation eine wichtige Botschaft, in der er die Notwendigkeit und Bedeutung betonte, dieses Geschäftsjahr zum hervorragendsten in der Geschichte der Paramount zu gestalten. Nachstehend geben wir den wichtigsten Teil von Herrn Kent's Botschaft wieder, welcher sicherlich auch für alle Auslandslegionaire von Interesse sein wird:

"Wenn ich ein Motto für diesen Herbst-Feldzug wählen müsste, so würde es "Der Wille zum Sieg" heissen. Ich bin mir bewusst, dass wir in diesem Jahre in der Lage sind, unerhörte Spitzenleistungen zu erreichen. Fernerhin müssen wir hervorragende Filmvermietungen aufweisen können, damit unser Wille zum Sieg auch sichtbaren finanziellen Ausdruck annimmt."

"Wenn alle Legionaire, ganz gleich ob Mann oder Frau, noch heute den festen Vorsatz fassen, diesem Jahr ihre grösste Arbeitskraft zu widmen, wenn sich alle überzeugen, dass jeder Verkauf so prompt und intelligent als möglich abgeschlossen wird, wenn alle darauf bedacht sind, nur die besten Abschlüsse, welche für unser Produkt gemacht werden können, erzielt zu haben, wenn wir darauf achten, dass unsere Filme in günstigster Reihenfolge erscheinen und grösste Verbreitung finden, dann fürchte ich die Endresultate nicht, denn dann weiss ich, dass wir alle am Ende des Jahres froh gestimmt sein werden und dem neuen Jahr vertrauend entgegensehen können."

"Nur 'Der Wille zum Sieg' kann dieses Geschäftsjahr zum glänzenden Abschluss bringen, und ich rechne auf jeden Paramountler, um dieses Motto in die Tat umzusetzen und eine Höchstleistung für unsere Firma zu vollbringen, die, meiner Ansicht nach, die bedeutendste sein wird, welche in den zwanzig Jahren seit dem Bestehen unserer Firma vollbracht worden ist."



LOBBY LAUGHS!

Close-up of a section of the lobby of the Rialto Theatre, where "Anybody's War" made everybody step up to the box office.

SPANIEN FUEHRT NOCH IMMER!

MIT dieser Ausgabe beginnt das dritte Vierteljahr des 1930 "Atelier Patenschaft"-Kontests der Auslandsabteilung, und Spanien's "Matadore" wiegen sich siegessicher auf den Lorbeeren des ersten Platzes. Sie sind ihrer Sache derartig gewiss, sodass ihr tatkräftiger Führer, Herr Messeri, alle anderen Divisionen herausgefordert hat. Und zwar ist er gewillt, eine Wette auf 100 Dollar einzugehen, dass Spanien auch weiterhin den ersten Platz einnehmen wird.

Die wahren Helden des Monats sind Mexiko und Argentinien. Beide haben ihre unerhörten Fortschritte des letzten Monats auch in diesem Monat beibehalten, sodass Mexiko nunmehr an zweiter und Argentinien an dritter Stelle steht. Gross-Britannien muss sich mit dem vierten Platz zufrieden geben.

Die Hitze der Sommermonate hat die Prozentsätze verschiedener Abteilungen herabgeschmolzen. Nur neun Filialen befinden sich oberhalb der Quote im Gegensatz zu dreizehn im vergangenen Monat. Höchstwahrscheinlich werden die nächsten drei Monate einige verblüffende Fortschritte und Umstürze bringen, da neue Quoten aufgestellt worden sind, welche sich bereits in den Filialständen des nächsten Monats fühlend bemerkbar machen werden. Allen führenden Filialen sind erhöhte Quoten zugeteilt worden und wir sind gespannt, ob sie ihre Stellung trotz aller Aenderungen behaupten können. Eigentümlich ist, dass sich die drei führenden Abteilungen auf Spanisch sprechendem Gebiet befinden.



MAKING HER DEBUT!

Marlene Dietrich, Paramount's charming and talented German importation, has started on her first American-made production, "Morocco," under the expert direction of Josef von Sternberg, who "discovered" her in Berlin.

BYRD FILM KONTEST

DA alle Leiter der Zentrale darin übereinstimmen, dass jeder Erdenbewohner "Mit Byrd am Südpol" gesehen haben muss, hat man für diesen Film einen Sonderkontest ins Leben gerufen. Es können sich jedoch an diesem Wettbewerb nur Mitglieder der Propaganda- und Auslandsabteilungen der verschiedenen Auslandsfilialen beteiligen. 1,500 Dollar sind als Gewinn ausgesetzt worden und sollen folgendermassen verteilt werden: 1. Preis—500 Dollar; 2. Preis—400 Dollar; 3. Preis—300 Dollar; 4. Preis—200 Dollar; 5. Preis—100 Dollar.

Die fünf Preise werden den fünf besten praktischen Reklame-Ideen für diesen Film zufallen. Jeder Teilnehmer am Wettbewerb muss der Zentrale eine Aufzeichnung einsenden, in der er alle Ideen angibt, welche er benutzte, um "Mit Byrd am Südpol" zu propagieren, entweder in unseren eigenen Theatern (wenn solche im betreffenden Distrikt vorhanden sind), oder aber in denen der jeweiligen Theaterbesitzer. Nur praktische Resultate zählen, und die Schiedsrichter werden sich nicht nur nach den Ideen richten, sondern legen auch grosses Gewicht auf die Erträgnisse und Besucherzahl in den Lichtspielhäusern.



A PARAMOUNT NA BROADWAY

O CALOR tremendo que assola Nova York, neste momento, não tem significação precaria para o cinema, pois com as principaes casas refrigeradas, as multidões as procuram de preferencia. Assim, pois, durante o mez de Julho, lançou a Paramount alguns dos seus melhores trabalhos. Primeiramente vimos "Anybody's War," uma excellente comedia com o mesmo duo Moran & Mack do filme "O Anjo da Discordia." Como o seu titulo indica, esta comedia se refere á guerra, porém uma guerra na retaguarda das trincheiras, com bombardas de riso. Este filme fez uma boa temporada no cinema Rialto.

O segundo exito Paramount foi marcado com "Manslaughter" (O Homicidio), filme que tem Claudette Colbert e Fredric March nos principaes papeis. Estreiado a 23 de Julho, ainda continua em exhibição e com enchentes regulares. O argumento deste filme, que já foi usado no tempo do cinema silente, é o de um advogado que, por amor da justiça, accusa á mulher a quem ama. Nessas duas creações, são Mr. March e Mlle. Colbert donos de um magnifico trabalho, o que justifica a enthusiastica acceitação deste drama.

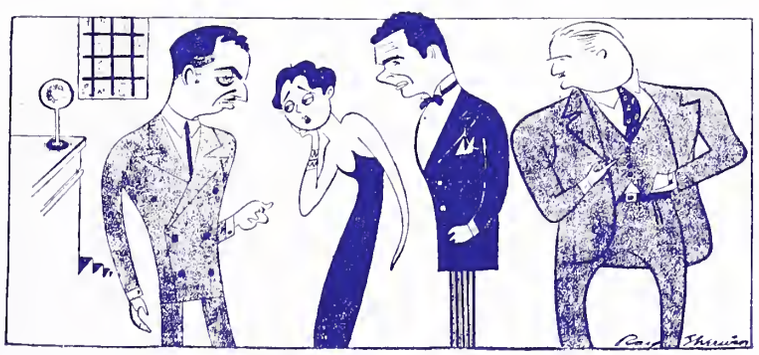
O Theatro Paramount apresentou "The Border Legion," com Richard Arlen, Jack Holt e Fay Wray, personagens que enfilmam a argumentação de Zane Grey. E em seguida, lá vimos "Love Among the Millionaires," com a linda Clara Bow num dos melhores senão o seu melhor trabalho falado. E' uma comedia deliciosa, tendo por base um restaurant para empregados de uma estrada de ferro, e nella figuram Stanley Smith, Stuart Erwin, Skeets Gallagher e a pequena Mitzi Green.

Gary Cooper e June Collyer deram-nos "A Man from Wyoming," vibrante interpretação em que os dois astros da Paramount tanto se distinguem. Depois, tivemos uma nova estreia de William Powell—em "For the Defense." Ahi vemos o magnifico actor que é Powell no papel de um habil advogado, o qual é processado por ter faltado á justiça querendo salvar uma pequena a quem ama.

Para fechar o programma do mez, surgiu Jack Oakie (o Carvalhino) na sua esfusiante comedia "The Sap from Syracuse," um trabalho de lances engraçadissimos, bem proprio daquelle interessante actor.

"THE BORDER LEGION"

This is how the characters in this Zane Grey story looked to Ray Sherwin, staff artist of the "New York Evening World," who viewed the picture at the Paramount Theatre. Left to right: Eugene Pallette, Fay Wray, Richard Arlen, Jack Holt and Stanley Fields. Incidentally, this is the first Zane Grey talkie in which Jack Holt has appeared for Paramount. He played in most of the silent westerns that were adapted from this author's tales.



A HESPANHA CONTINUA NA FRENTE!

COM o nosso novo concurso marchando para o pico, notamos com satisfação que a Hespanha continua no mais alto da columna de entradas. Os "Matadores" estão aferrados áquelle marco de distincção e não o soltarão assim com uma nem duas. E tão febril é a animação que vae por esses fóros d'Espanha, que o Sr. Messeri, director daquella divisão, lançou um desafio ás suas collegas no estrangeiro, apostando cem dollares na victoria da peninsula iberica este anno.

O Mexico e a Argentina, por outro lado, mostraram um grande augmento durante o mez findo. Assim temos o Mexico no segundo logar, a Argentino no terceiro; a Inglaterra, que estava no segundo, passa agora para o quarto.

Não ha duvida que o concurso deste anno tem suscitado o interesse que esperavamos, o que talvez venha explicar o facto de estarem nove divisões acima da linha de quota. Mas ainda faltam tres mezes para o fecha-fecha dos ultimos apurados e ahi é que iremos ver quem tem roupa na mochila. Todas as quotas foram augmentadas, mas, mesmo assim, os concurrentes continuam na lucta sem treguas. Convem notar que as tres divisões que estão em primeiro logar são todas de lingua hespanhola....

"FOR THE DEFENSE"

When you see this absorbing drama, you will first realize what an excellent job Mr. Sherwin, the artist, has done in caricaturing the principal players. Left to right: William Powell, Kay Francis, Scott Kolk, and William B. Davidson. This picture, which played the Paramount Theatre, was advertised as presenting Powell in his greatest role, a statement which both critics and public heartily indorsed. As a brilliant criminal lawyer, who succeeds in keeping within the law except for one slight misstep, Powell has an opportunity to evidence his acting technique and suavity of manner.

"QUERER E' VENCER"

EM uma mensagem dirigida aos locadores de filme do nosso departamento interno, disse Mr. S. R. Kent, vice-presidente a cargo da distribuição, que espera fazer deste anno o mais importante de toda a historia da Paramount. Alguns topicos da messagem de Mr. Kent dizem respeito tambem á distribuição no estrangeiro, e por isso aqui os offerecemos aos leitores:

"Si eu tivesse de escolher uma divisa inspiradora com a qual pudesse mobiliza todas as nossas forças a um grito, teria escolhido — "Querer é Vencer." E estou mais do que certo de que, querendo como de facto queremos conquistar posições definitivas, as nossas hostes irão este anno abrir caminhos novos, na collocação dos filmes, e marcar uma nova etapa de prosperidade para toda a industria.

"Si cada um dos funccionarios da nossa empreza puzesse todo o empenho no seu trabalho, este anno seria, como estou certo de que o será, o anno de maior volume de negocio. Outrosim, faz-se necessario que os nossos agentes aqui e no estrangeiro organizem os seus programmas de accordo com a marcha da nossa producção, para que os filmes cheguem ao conhecimento do publico na mesma sequencia em que vão sendo produzidos. Assim, poderemos contar com a intelligente circulação do producto, facto sempre importante no seu lançamento aqui ou lá fóra.

"Todos nós sabemos que quem ardentemente deseja esse é o que vem, em ultima analyse, a obter, pelo trabalho que põe em pratica, aquillo que desejava. Mr. Zukor e numa palavra todos os dirigentes da nossa firma estão certos de que sabemos querer—e assim sendo, havemos de não poupar trabalho para que seja este o anno mais prospero da Paramount."

CONCURSO SOBRE O FILME DE BYRD

PORQUE o nosso departamento estrangeiro esteja possuido do alto ideal de que COM BYRD NO POLO-SUL deve ser visto pelo maior numero de pessoas em todos os paizes da terra, acaba aquelle departamento de instituir um concurso sobre o filme do Almirante Byrd. Este desafio de publicidade será apenas para os encarregados desses mestéres em todas as divisões da Paramount no estrangeiro. O concurso terá um total de premios de $1,500 dollares assim distribuidos; $500. ao primeiro vencedor; $400. ao segundo; $300. ao terceiro; $200. ao quarto; e $100. ao quinto.

O primeiro premio será conferido ao autor do mais pratico e efficiente annuncio sobre aquelle filme. Cada um dos participantes neste concurso terá que remetter ao nosso departamento estrangeiro, depois de feita a campanha de annuncios para o lançamento do filme, um livro contendo copia de todos desenhos por si originados, quer para uso na imprensa local ou suggestões offerecidas aos exhibidores que tenham de passar o filme. O jury aquilatará do valor dos desenhos e mais ideias dos annuncios, considerando tambem o seu valor de attracção publica, isto é, a renda na bilheteria.

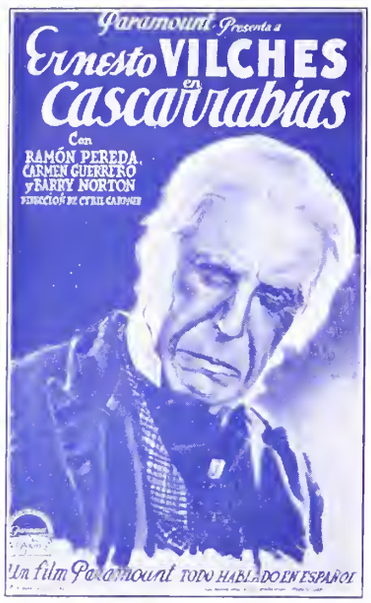


"LOVE AMONG THE MILLIONAIRES"

Here are the players, as sketched by Mr. Sherwin, who provide the fun in Clara Bow's latest vehicle. Left to right: Skeets Gallagher, Mitzi Green, Clara Bow, Stanley Smith and Stuart Erwin.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



WORTHY OF THE FILM!

When you see "Cascarrabias," the Spanish version of "Grumpy," you will agree that it is the finest Spanish picture which Paramount has thus far produced. And when you see the original, in striking colors, of the one-sheet reproduced above, you will admit that it's worthy of the film!

"VARIETY" HAILS GERMAN VERSION "SARAH AND SON"

PARAMOUNT'S German "dubbed" version of "Sarah and Son," made by Jakob Karol (whose picture is printed on another page) was so perfectly done that it almost fooled "Variety's" critic. Here's what he had to say:

The German picture version of "Sarah and Son," called "Wiegenlied," with virtually the same English cast headed by the star, Ruth Chatterton, and nearly the same story treatment, shapes up as one of the best linguistic transitions yet made on the screen. In fact, the problem of translation is solved if "Wiegenlied" is a criterion.

Whether all members of this practically all-English cast have at their individual command the fluency of Teutonic speech which they evidence in this does not matter. The synchronization is well-nigh perfect, dubbed or not. Better yet: If any vocal doubling was done the off-set voices jibed splendidly with the tonalities expected of the various characters.

Fans familiar with Miss Chatterton's English diction and expression will be certain that no linguist was required for her. The same is true for Gilbert Emery and Fredric March. As for Philippe De Lacey, playing the son to Miss Chatterton's Sarah, it makes little difference whether the German rolled from the boy actor or not, since the voice reciting the lines is in every accord with the De Lacey personality.

There is a naturalness and a manifest ease in the recitation of the dialog which is admirable, and the recording is good.

MUSICAL PUBLICITY!

Proof that our Dutch legionnaires are thorough-going showmen is contained in the following letter from J. Weening, publicity manager in Amsterdam, to O. R. Geyer at Home Office. Mr. Weening writes:

"You may be interested to know that the 'March of the Grenadiers' from 'The Love Parade' has been put on the program of the Royal Military Grenadiers Band. It will be announced everywhere as 'the march from the Paramount picture, The Love Parade.' As this highly popular band will play the number at concerts, on marches, as well as over the radio, you will understand that this is splendid publicity for 'The Love Parade.' The band also often plays for the Royal Family."

Fine work, Mr. Weening!

CABLES FROM LONDON, PARIS, BUENOS AIRES HERALD FRESH PARAMOUNT TRIUMPHS!

Byrd Epic Debuts Before English Royalty—"Big Pond" Overwhelms Le Paramount's Box Office—"The Vagabond King" Begins Record-Breaking Run at Astral Theatre

LIKE leaves fluttering down in an autumn wind, sparkling cables wing their way to Home Office, heralding fresh Paramount triumphs in various corners of the globe. During the past few weeks, resounding successes were registered by "With Byrd at the South Pole," "The Big Pond" and "The Vagabond King," in London, Paris and Buenos Aires, respectively.

A wire from Montague Goldman, General Manager of Distribution in Great Britain, discloses that:

Byrd film received great opening before royalty and wonderful audience at the Carlton, London. Press very favorable.

Managing Director Souhami of France expresses his joy over the French reception of Chevalier's newest hit as follows:

Monday attendance Big Pond confirms expectance picture tremendous success. Popularity of Chevalier and subject French hokum responsible for success. Please express the gratitude of French Paramount organization to Mr. Zukor and Paramount executives for giving French organization such good product.

In a supplementary cable Andre Ullmann, General Manager of our French Theatre Circuit, adds:

Big Pond smashing every attendance record including Love Parade. Reaction great due Chevalier back in his former French stage characterization. Lady Lies Marseilles opening tremendous success. Cannot express enough our gratitude and pride to Mr. Zukor and all Paramount executives for giving French Paramount theatres such unquestionable leadership.

Fred Lange, Manager in Argentina, is just tickled pink with the business of his latest winner. He wires:

Vagabond King opened Astral to packed house. Press unanimously lauds Paramount's greatest production. Look forward to long run. No question Paramount's supremacy and Gauchos regaining first place 1930.

With regard to the latter, "Variety" carried a story from its local correspondent in Buenos Aires that "'The Vagabond King' came through the weekend to higher grosses than the record-breaking 'Love Parade'. New picture looks like a smash hit."



A MANGAN CREATION!

This charming and decorative photograph reproduces the finale scene of a recent stage presentation "Saxon Porcelaine," created by Francis A. Mangan for the Paramount Theatre, Paris. This is easily one of the best examples of Mr. Mangan's artistic showmanship that we have ever published.

VIENNA REVIEWERS LAUD "LOVE PARADE" AS TRULY INTERNATIONAL MASTERPIECE

NO wonder "The Love Parade" is establishing new box office records at the Apollo Theatre in Vienna!

No picture within the memory of the oldest veterans among Vienna exhibitors has ever received one-tenth the extravagant praise lavished on this production by local reviewers. They unanimously agree that language is no barrier insofar as this truly international masterpiece is concerned.

Says the critic of the "Neues Wiener Tagblatt": "It doesn't make the slightest difference that the picture was produced in English and French. The acting is so perfect, that 'The Love Parade' does not even need German subtitles."

And the reviewer of the "Neues Wiener Extrablatt" agrees as follows: "The film is of American origin with English dialogue. But the real language of this masterpiece is international. The music and pictures on the screen speak for themselves, and there is no need for superimposed German titles."



JUMBO EXPLOITATION!

A Jumbo Philco Radio—13 feet high 7 feet wide—was one of the many tie-ups made in an elaborate exploitation campaign for the French version of "Hole in the Wall," made in our Paris studio, which had its first American showing at the Auditorium Theatre, Quebec, Canada.

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THE OBSERVATION TOWER

Now and then the Editor takes a look!

PARAMOUNT NEWS SCOOPS WORLD WITH STUNT

THE aggressiveness and resourcefulness of our Paramount News organization was recently illustrated in a very striking way. In the face of various obstacles, which included a strict censorship ban, Fred Conquet of the Paramount Paris bureau, succeeded in reaching Damaso Berenguer, new Premier of Spain, and recording a good will message from him to President Hoover and the people of the United States.

In record-breaking time a print reached Stephen T. Early, in charge of the Paramount Washington bureau, who arranged a screening for President Hoover at the White House. Story of this scoop, which Early thoughtfully filed with the Associated Press, not only landed on the front pages of papers the country over, but was cabled to Europe and South America, netting world-wide publicity for Paramount Sound News.

And who do you suppose helped Conquet to win out where so many other cameramen and newspaper reporters had failed? None other than King Alfonso of Spain himself! In the past, Conquet had become well acquainted with His Majesty whom he had "shot" at various functions. Consequently, when he arrived in Madrid, Conquet hustled over to the palace and presented his problem to the King, who graciously consented to arrange for the sound picture interview. Proving that good will pays!



FIGURE "IT" OUT!

The famous contours of Venus de Milo, which have been a standard of beauty for hundreds of years, are rapidly vanishing via the reduction route. Compared with the modern perfect figure of Clara Bow, Venus was positively fat!



A JACK OF ALL FUN!

Did you know that Jack Oakie was born in Missouri—learned his three "R's" in New York—had his ups and downs as a clerk in Wall Street—hoofed his way thru the Broadway stage—and wisecracked himself onto the screen? His career is a paradox to the youth ambitious to succeed. All play and plenty of hard work made this Jack a Paramount star!

PARAMOUNT DIRECTOR DISCOVERS MANY "BELIEVE IT OR NOTS" IN TRIP AROUND THE WORLD

RICHARD WALLACE, Paramount director of such well-remembered hits as "The Shopworn Angel," "Innocents of Paris" and the more recent, "Anybody's War," has just returned with Mrs. Wallace from his first trip around the world, convinced from personal observation that Paramount pictures and Paramount stars are the most popular all over the globe. Here are some other interesting film facts Wallace discovered in his travels here and there:

Picturegoing in Japan is a festive occasion, with the theatres in Tokio putting on programmes that last for six hours, broken by intermissions during which the patrons swarm into the adjacent restaurants—the Paramount Theatre there having five—and eat until they have renewed their strength for more pictures.

The head usherette in Tokio is a person of consequence, having her own following of about 1,000 patrons who telephone her for seat reservations, getting the tickets from her instead of from the box office.

When a member of the royal household visits a film theatre, the management isn't allowed to publicize it in any way in the newspapers, and yet somehow everyone in Tokio knows of the visit in short order.

The Orient is turning out some creditable motion pictures, with the help of young Asiatics who have learned the technical side of the business here, but all the stories seem cast from the same mould.

The inhabitants of Palestine don't go to motion pictures as much as they might, since they devote much of their time to talking in cafes and raising families.

Cairo has some of the most polyglot film audiences in the world, Wallace seeing one picture with sub-titles in four languages: French, English, Greek and Arabic.

CHEVALIER HONORED!

MAURICE CHEVALIER has just been elected an honorary member of L'Academie du Cinema Francais, the French Academy of Motion Picture Art, which has lately been founded in Paris under the chairmanship of M. Louis Lumiere, European film pioneer. A gold medal emblematic of his election to membership is being sent to Chevalier in Hollywood. Incidentally, Chevalier leaves the motion picture capital sometime in August for a three-months vacation in his native France.

RUTH CHATTERTON'S VOICE IS VOTED BEST

Ruth Chatterton has the finest speaking voice on the talking screen, according to a jury of 21,000 readers of an English motion picture magazine. Result of a contest conducted by *Film Daily of London* has just been announced. It shows that of more than 21,000 votes cast Miss Chatterton, an American actress, received 9,535 votes.

Among the men, Clive Brook was second.

"BUDDY" IS BANNED!

As the result of numerous requests from motion picture fans throughout the country, the nickname of "Buddy" has been dropped from the billing and all other announcements henceforth about Charles Rogers. This change was decided upon by executives at our Hollywood studios.

Many letters addressed to Rogers by his admirers have indicated that they feel the star's real name fits him better than the diminutive term. The expressed attitude of his following coincided with Rogers' own wishes.

The nickname originated when Rogers was a schoolboy in Olathe, Kansas. It followed him through his college days at Kansas University and pursued him into his film career.



A REEL CHRISTENING!

In last month's issue we reported that Bh. Rogers, brother of Charles Rogers, was officially christened Bruce when he signed a Paramount contract. Photo above shows Frances Dee about to crack the bottle over his head during the christening ceremony!

Paramount Around the World

Vol. 3 No. 9 SEPTEMBER 1, 1930 Worth: Everything you can give it



They *came*, they *saw*, they *concurred*:

GREATER THAN "THE LOVE PARADE"

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 SEPTEMBER 1, 1930 No. 9

Lubitsch the Great!

"MONTE CARLO" is another feather in the Paramount cap—another giant box office attraction for theatres round the world—another stake that clinches our claim to leadership in the film business.

(N. B. There is no *monopoly* in the motion picture industry, but there is *supremacy!*)

"Monte Carlo" also marks another glorious milestone in the *progressive* career of Ernst Lubitsch.

The emphasis properly falls on the word, progressive, because, with each successive success, Lubitsch is advancing the art of the talking screen.

Unlike old wine, he has improved not with age, but with sound! In his hands this newly-discovered medium has become as pliable as a piece of putty, which his creative genius molds and adapts in a hundred different ways.

For that very reason, "Monte Carlo" is a perpetual surprise and delight. And to an even greater extent than was visible in "The Love Parade," this new masterpiece reveals Lubitsch directing with head, heart and hand—a blending of ingenuity, sincerity and craftsmanship.

You legionnaires owe it to yourselves, to Ernst Lubitsch, and to Paramount to get behind "Monte Carlo" with every ounce of power and showmanship and enthusiasm you possess!



A PROSPERITY SYMBOL—The powerful calibre of our product, indicating the future as an era of remarkably profitable prosperity, is impressively symbolized by the charming Lillian Roth and the flood of dollars pouring out of the horn of plenty.

Paramount Promotes Prosperity!

THE duty of a leader is to lead!

Ever responsive to the obligations that leadership in the motion picture industry entails, our company is marshaling all its domestic resources for a nation-wide celebration of Paramount Prosperity Week during the period of October 5 to 11.

This is not just another stunt selfishly designed to corral a lot of playing time for our pictures. On the contrary, it is a "public service" campaign to promote prosperity in the interests of all business and industry in the United States.

The psychology behind the idea is simple and sound. Our executives feel that motion picture entertainment in general, and Paramount pictures in particular, are a powerful agency for generating faith, optimism and good cheer—for inducing in the public a happier and more favorable state of mind, which is absolutely necessary if the public is to spend money freely. And spending is the "it" in prosperity!

Furthermore, by bringing people to the box office in large and enthusiastic numbers, the theatre becomes a nucleus or center of prosperity, which inevitably stimulates buying and booms business in the entire neighborhood. This has been proven time and again.

Just imagine then, what a tremendous wave of prosperity will follow in the wake of Paramount Prosperity Week, when thousands of theatres from coast to coast (including our own 1500 Publix Theatres) play Paramount's unrivalled line-up of pictures, starting with "Monte Carlo!"

I commend the idea of a Paramount Prosperity Week to the thoughtful attention and consideration of every managing director in the Foreign Legion!

Emil E. Shauer

An ERNST LUBITSCH Special

"MONTE CARLO"



WITH

JACK BUCHANAN AND JEANETTE MacDONALD

It takes the gamble out of the box-office!

"MONTE CARLO"

New York Hails New Lubitsch Comedy Hit!

PARAMOUNT inaugurated the new motion picture season at the Rivoli Theatre, New York, on August 27th, with a gala world premiere of Ernst Lubitsch's latest comedy success, "Monte Carlo." Tickets for this opening performance sold at a $5 top price scale, and the distinguished audience, which turned out to welcome and laugh and applaud this new Lubitsch masterpiece, included many prominent stage and screen celebrities.

The enthusiasm of these critical first-nighters and the consensus of the press indicate, beyond a doubt, that "Monte Carlo" is not only greater than "The Love Parade," but that it is a tremendous step in advance of any entertainment thus far produced on the talking screen. The smart humorous originality—those deft and sophisticated and satirical touches — that stamp every Lubitsch creation, are in "Monte Carlo" developed to the nth degree. The eminent director obviously set out to give this new production an even wider popular appeal than "The Love Parade" achieved, and he has succeeded admirably.

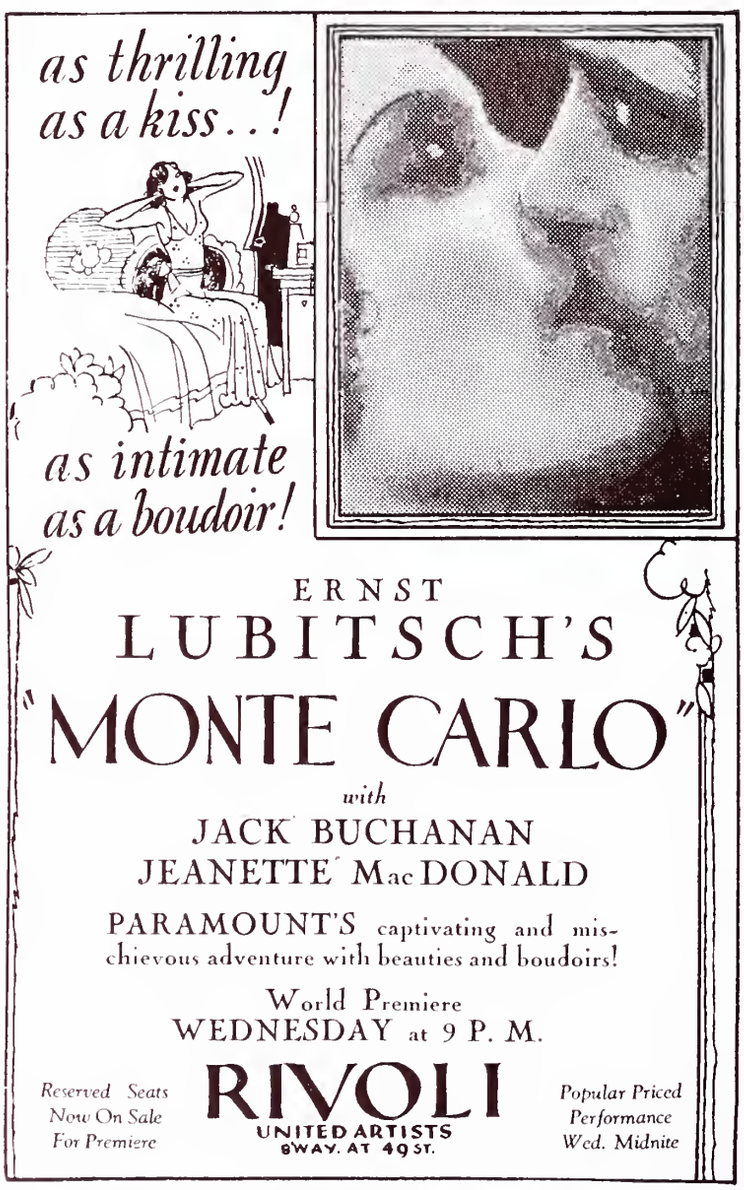
To those who have seen Jeanette MacDonald's performance in "The Love Parade" and in "The Vagabond King," her acting in "Monte Carlo" will come as a revelation. Here she definitely steps out as a comedienne of the first rank, who drives home her comedy points with an effortless ease and charming grace delightful to watch. Jack Buchanan, the internationally famous British musical comedy star, is the highly competent male lead — the romantic count, who pretends to be a hairdresser, so as to be near the mysterious countess, played by Miss MacDonald. The music is both gay and tuneful and easily remembered. In all, six songs are presented, of which three are outstanding hits. A feature of "Monte Carlo" worth emphasizing is the lavish mounting, which includes several stunning ultra-modernistic sets.

For the foreign department, "Monte Carlo" embodies a title and film easy to sell and exploit. There isn't a civilized country in the world where Monte Carlo isn't known, and with this tremendous advantage to start on, resourceful salesmanship and showmanship will do the rest. "Monte Carlo" is another sure-fire box office hit, and again offers the Foreign Legion a golden opportunity to establish new records.

O. R. Geyer, manager of foreign advertising and publicity, has already forwarded each office copies of newspaper ads, reviews and theatre photos of the New York opening. As soon as possible, you will receive press books, manuals, sample ad sales items and any other exploitation matter available that will help you in your publicity campaign on this picture. Plans for the various foreign versions are rapidly being worked out, and definite information regarding these will be sent you very shortly.

Meanwhile, lose no time in starting your preliminary ballyhoo. "Monte Carlo" offers several significant talking points:

1. It's a Lubitsch production—greater than "The Love Parade."
2. "Monte Carlo"—a perfect box office title that doesn't have to be translated.
3. Jeanette MacDonald and Jack Buchanan—incomparable players.
4. Luxurious settings to delight the eye—appealing music to charm the ear.



Sample newspaper ad used in the advance campaign that preceded the brilliant opening of the picture on Broadway. Note the copy "motif," as exemplified by the catchlines, and the delicate type and border, which all harmonize with the frothy lightness of the film.

"MONTE CARLO"

As Seen Through the "AYES" of the Critics!

NEW YORK JOURNAL

AN utterly delightful picture. One of the best screen musical comedies yet filmed. "MONTE CARLO" has romance, amusing dialogue, diverting situations, and instead of seeming to be dragged in as in most screen musicals merely for the purpose of having the principals burst into song, the musical interludes are deftly blended into and enhance the gay mood of the story. Outside of the infectious direction given to the enjoyable plot by Lubitsch, the picture boasts admirable acting on the part of Jack Buchanan and Jeanette MacDonald. The supporting cast is extremely acceptable, and what with its really impressive settings and photography, "MONTE CARLO" proves an excellent evening's entertainment. It is, in the matter of construction, much superior to Lubitsch's first musical picture, "THE LOVE PARADE."

The World

A SPRIGHTLY, inoffensively audacious and pretty generally agreeable picture, which had its premiere before a delighted audience.

"MONTE CARLO" is neatly written and projected, skillfully played throughout. Chief among its merits is the light and provocative treatment lavished upon it by Director Lubitsch, while trailing at no great distance in the rear are the performances of Jeanette MacDonald and Jack Buchanan.

NEW YORK EVENING GRAPHIC

ERNST LUBITSCH has added another brilliant touch to the current Broadway film season with "MONTE CARLO." It is a perfect example of what the industry's cleverest director can do with smart lines, a little love interest, a pair of shears, a fascinating Englishman and a blonde.

Lubitsch has the facility for sparkling innuendo in word or gesture, of turning ordinary situations into sly little tricks that keep the audience appreciatively chuckling. At the same time, he never sacrifices romantic aspects of a story, and in "MONTE CARLO" he has a happy lightness of love theme which he does so successfully. Jack Buchanan does a thoroughly finished job and he and Mr. Lubitsch stick in solos where all the producers say solos should not be. And the result is perfectly swell entertainment.

The Evening World

A DELICIOUS bubbling opus which will tickle you from beginning to end. Certainly this man Lubitsch stands alone in this sort of thing. He is still master of that certain delicious something which pervades all his work. Jeanette MacDonald is better here than she has ever been upon the screen. Her voice is a thing of beauty and she gets over here superbly. She is the best member of the cast and was never better on stage or screen than she is in the scene in which she tousles up her hair and starts off for the opera in order to confound the man she loves. This scene is superbly done.

DAILY MIRROR

A REAL delight and very cute. Lubitsch has turned out another gay and impish romantic satire embroidered with all the naughty Lubitsch touches and brilliantly played by charming characters and happy in the most amusing songs of the season. It is frothy, gay material, which Lubitsch has whipped up with his most delicious directorial touch.

Miss MacDonald's performance is a gem. She is as humorous as she is charming and her voice is brilliantly showy. Jack Buchanan, the London idol, is splendid. "MONTE CARLO" is a captivating light comedy. Women particularly will adore it.

DAILY NEWS

JUST what the season needed—a light, gay, tuneful, delightfully subtle production, abounding in marvelous direction, extraordinarily good acting, and songs that you'll be singing all fall.

"MONTE CARLO" can stay on Broadway until next spring as far as we're concerned. It is as dandy a piece of entertainment of its sort as has struck Broadway since "THE LOVE PARADE," and it is far wittier and even more original in treatment and technique than the earlier talkie. Its sparkling continuity does not depend entirely on scintillating lines, but on spontaneous action, on actual photographed events.

Jeanette MacDonald gives a charming and alluring performance and under Lubitsch's excellent direction she shows a grand sense of humor. You'll love Jack Buchanan's work. Every moment of "MONTE CARLO" is stimulating. It's swell entertainment for any sort of weather!



ERNST LUBITSCH

Whose directorial genius manifests itself once again in his latest Paramount filmasterpiece, "Monte Carlo"—the kind of picture every exhibitor will enjoy playing because it's a sure-fire box-office money-maker!

The New York Times.

WIT with a Parisian flair, keen imagination, tuneful melodies and clever performances are linked in "MONTE CARLO." The merriment is like the bubbles in champagne, and many a genuine wave of laughter was stirred up from those in the brilliant opening audience. This production is Ernst Lubitsch at his best. It is an enjoyable frothy diversion from beginning to end. A sophisticated entertainment in which Ernst Lubitsch's nimble mind is constantly apparent. Surprises come on the heels of every episode and it is evident that in supervising the adaptation Lubitsch has studied the whims of audiences. The singing is pleasing and the humor is a combination of satire and sparkling fun.

New York Evening Post

"MONTE CARLO" was received before a breathlessly appreciative audience. So skillfully has Lubitsch played with this story, so dexterously has he brought out its undertones, that audiences of the more naive variety will find the picture as spontaneously delightful as those who worship at the altar of sophistication.

"MONTE CARLO" is liberally equipped with catchy tunes. Lubitsch has managed to weave in the song numbers with practically no interruption to the action, and this in itself is a piece of rare directorial skill. Buchanan plays with light and ingratiating humor and Miss MacDonald seems much more alive to the subtleties of her role than she was in "THE LOVE PARADE."

BROOKLYN DAILY EAGLE

"MONTE CARLO" is one of the smartest musical screen productions that the talkies have produced. Once again the ingenious Lubitsch has turned out an entertainment that is at once charming and witty, naughty (oh, ever so slightly naughty) but nice. It is a constant delight.

New York American

"MONTE CARLO" is worthwhile as a smart screen offering. A lighthearted musical romance. No Lubitsch photoplay could fail to possess the lilting charm which this twinkling-eyed director contributes. His direction is the impressive part of the production, and the novel effects with which several of the songs are introduced. One for instance, is sung to the accompaniment of the speeding "Blue Coast" express train. That particular sequence being the first of several to bring bursts of applause from the full-dress audience at the premiere. The songs are well rendered and melodious.

Jack Buchanan plays his role with utter artistry, his own peculiar talents plus the Lubitsch direction somehow suggesting Chevalier with a London manner. Jeanette MacDonald is molded far nearer to the heart's desire than in her previous appearances. She sings in excellent voice and moreover throws herself into the part with gay abandon that adds marvelously to her attractiveness.

FRANCE OUSTS SPAIN FROM FIRST PLACE

In one of the most sensational and unexpected upsets since the inauguration of the "Studio-Sponsored" Contest, France smashes thru to the top and tumbles the seemingly impregnable Spain from the premier position it has been enjoying for the past several months. This change is in reality an exchange, as the humbled "Matadors" are now holding down sixth place, which Souhami's "Galloping Gauls" occupied last month. There were a number of other involuntary swaps. Italy, for example, changed places with Great Britain. Aboaf's "Romans" are now in fourth, forcing Graham's "Bulldogs" to be satisfied with eighth. Another trade involves Australia and Guatemala. The latter dropped to ninth, unwillingly giving up fifth to Hiek's "Aussies." To Scandinavia goes the doubtful honor of making the biggest drop of the month. York's "Vikings"

Mexico and Argentina Hold Their Own — Many Divisions Swap Positions

fell from twelfth to nineteenth. On the other hand, Brazil executed a brilliant advance from seventeenth to tenth. Next to France, Mexico and Argentina made the best showings during July. Despite substantial increases in their quotas. Margon's "Charros" and Lange's "Gauchos" stubbornly retained second and third respectively. And speaking of quotas, a glance at the standings below shows very clearly what a paralyzing effect (which we feel sure is only temporary) the new quotas have had on the percentages. Right down the line, without a single exception, every division shows a marked decrease. As a matter of fact, only three are over quota, as compared with nine last month. However, July is a notoriously poor show month, and the future, as indicated by the optimistic statements from division managers on the adjoining page, looks extremely bright and encouraging. The Foreign Legion has never yet failed to go over the top!

Percentages Slashed Right Down the Line as Stiff Quotas Take Effect



SPONSOR OF FRANCE IS NOW IN PARIS

WHAT will Mauriee Chevalier, sponsor of France, say, when he hears that his beloved division is leading the Foreign Legion's international eontest? Unless our powers of prophecy are failing us, there's going to be a big joy jamboree, when this issue reaches Paris.

The inimitable Maurice is spending a well-earned holiday in gay Paree right now, and it is logieal to suppose that Mr. Souhami will lose no time in advising him of the great news. And if Mr. Seidelman, who is somewhere in Europe at this writing, happens to be in Paris, he is sure to eonvey to the managing direetor of France the offieial congratulations of the Home Offiee staff.

If any of the other division managers has an idea that Franee's magnifieent showing is but a flash in the pan, we hasten to disillusion him. During the past few months, France's gross business has been the greatest in its history. We are not at liberty to quote figures, but you ean take our word for it, that it represents a lot of money, and that, in turn, refleets the tremendous energy, effort and enthusiasm of the French legionnaires. Furthermore, there is no sign of a let-up!

So you see, any division that beats France will know that it has been in a red-hot scrap!

STANDINGS AS OF AUGUST 1, 1930

FRANCE	**106.82**
(France, Belgium, Switzerland, Egypt, Northern Africa)	
MEXICO	**101.30**
ARGENTINA	**100.45**
(Argentina, Uruguay, Paraguay	
ITALY	**99.65**
(Italy, Turkey, Greece, Bulgaria)	
AUSTRALASIA	**95.84**
(Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	
SPAIN AND PORTUGAL	**95.46**
HOLLAND	**94.55**
GREAT BRITAIN	**92.57**
(England, Scotland, Wales, Irish Free State)	
GUATEMALA	**89.89**
BRAZIL	**88.14**
CUBA	**86.41**
CANAL ZONE	**86.30**
(Panama, Colombia, Venezuela, Jamaica, Trinidad)	
PORTO RICO	**86.13**
POLAND	**85.83**
GERMANY	**85.39**
JAPAN	**84.53**
(Japan, China, Korea, Philippine Islands)	
HUNGARY	**80.55**
CHILE	**80.49**
(Chile, Peru, Bolivia)	
SCANDINAVIA	**75.23**
(Sweden, Norway, Denmark)	
LATVIA	**73.03**
CZECHO-SLOVAKIA	**72.95**
AUSTRIA	**65.31**

HOW ABOUT THOSE NICKNAMES?

OUR plea for division nicknames has thus far been answered only by Mexieo. Gordon Dunlap, branch manager down there, comes through with a dandy one for his territory. He suggests "Charros," whieh is typieal of that country and distinctively Mexiean. Since it has the hearty endorsement of Mr. Margon, general manager for Mexico, that makes it unanimous.

But what about the others, who are, as yet, nameless? What about Franee, for instance, the present leader? Surely Mr. Souhami's legionnaires possess suffieient originality to invent a name that will do them justice! And that holds true for the legionnaires of Italy, Guatemala, Holland, Porto Rieo, Canal Zone, Germany, Cuba, Poland, Japan, Brazil, Latvia, Hungary, Chile, Czecho-Slovakia and Austria.

Come on, everybody! Send those names in!



FAITH OF "MATADORS" STILL UNSHAKEN

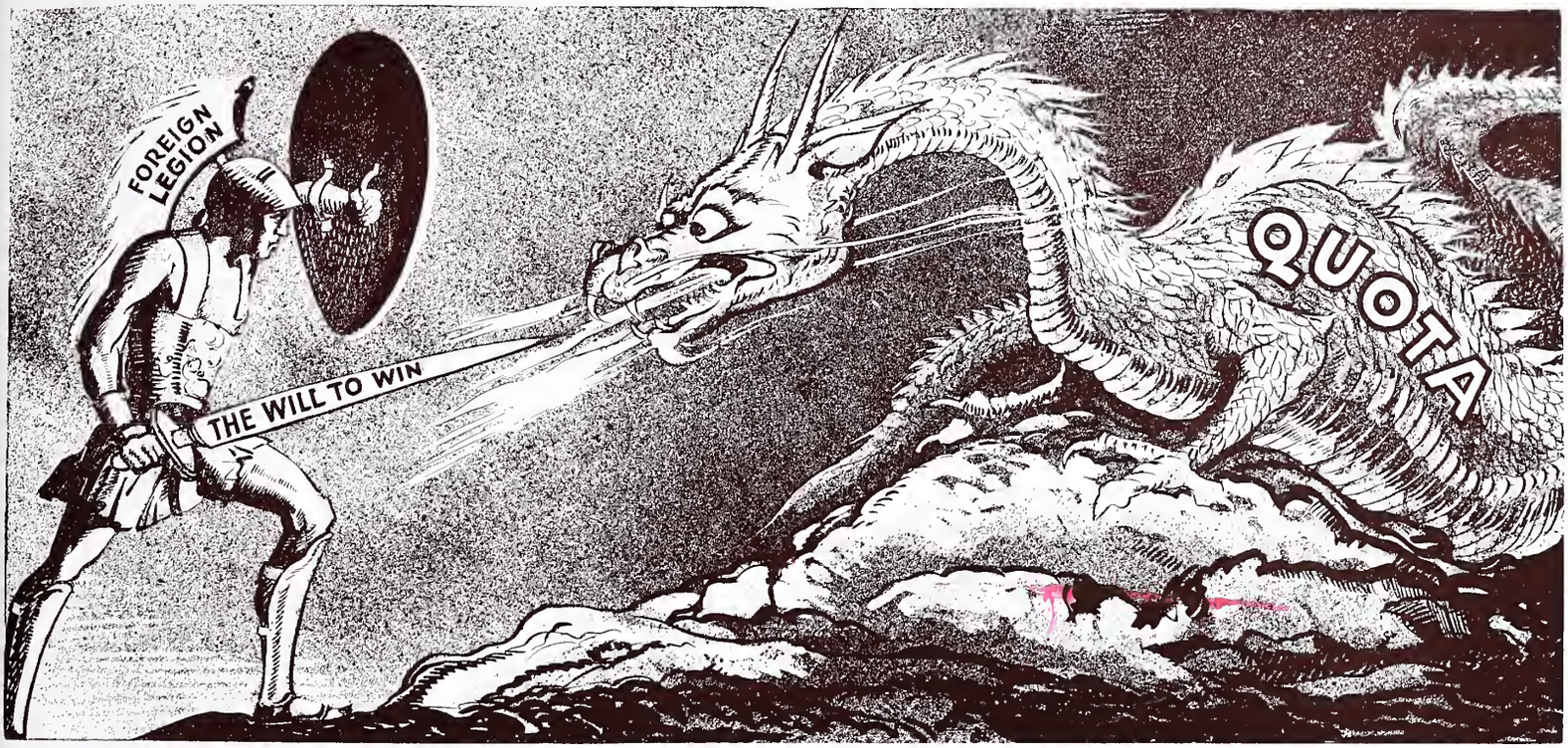
THE "Matadors" may be down, but they're far from out!

Their conquering spirit, typified by the above eartoon, flames as brightly as ever. And their confidenee in themselves is as unshakable as of yore. You reeall the letter, printed in last month's issue, which Jeanette MaeDonald, sponsor of Spain, sent to Mr. Messeri and his boys. Here's the cable they sent her in reply. Read it, and save your sympathy. The "Matadors" don't need it.

Hearty thanks your letter June 24th read by all Spanish Paramounteers. All grateful your support rest assured Spanish division will maintain leading position to honor your name and our reputation as Matadors. All Spanish Paramounteers proud to have such a wonderful godmother. We have several bets with other divisions and advise you bet your last nickel on our victory because you know we will do anything to please the queen. Kindest regards and best wishes. Messeri and his Matadors.

Does that sound like defeat or pessimism? Certainly not!

That the "Matadors" will now redouble their efforts to regain first place goes without saying. Incidentally, they are carrying a sizable quota, whieh might discourage a less determined bunch. But not Messeri's "Matadors!" Those boys are F-I-G-H-T-E-R-S.



QUOTA
—*a fearful dragon*

ON the eve of my departure for Europe, I want to express my deepest appreciation to those divisions, whose quotas have been increased, for their prompt, enthusiastic and forthright acceptance of their added responsibilities.

Their supreme confidence in themselves, their unbounded faith in the product they have to sell, and their iron determination to scale the heights despite the heavy obligations they have assumed, prompts me to predict that from these very divisions will spring the leaders of this year's drive.

It is a truism that success is attained more often by aiming high than by aiming low!

The Foreign Legion has always carried a considerable load. And it is a matter of record that you legionnaires have never failed to deliver, regardless of what obstacles stood in your way.

Like a modern St. George, you have gone out, year after year, to battle with that fearful dragon, QUOTA, and in every instance you have returned a conquering hero.

And when a man has had a taste of big game hunting, he doesn't get much fun out of chasing flies!

This year, again, our company executives look to you to come through. For reasons with which you are all familiar, it is vital that the Foreign Legion should make the biggest and best showing in its history.

Perhaps the dragon looks a little more formidable, a trifle more menacing; nevertheless, I am confident that the ultimate result will be the same. Armed with THE WILL TO WIN and backed by the comforting knowledge that you have the greatest lineup of pictures Paramount has ever produced, you will vanquish the snorting dragon more decisively than ever before.

This is my firm conviction — rooted in past experience and reinforced by your own fervent assurances. Let me take the liberty of quoting from some of the letters I have just received.

Mr. Messeri, on behalf of Spain, writes: "We are all ready to go the limit and very happy to do so. We will come out of the present drive with flying colors."

Mr. Souhami broadcasts for France: "We will go over the top! The results will be very eloquent!"

The spirit of Cuba is epitomized in Mr. Pratchett's forceful declaration: "My only answer to your quota raise is to say that we will try like hell to reach it!"

"We will not only reach but go over the new quota at the close of 1930," is the positive assertion of Mr. Peereboom from Holland.

And from South America comes the exultant cry of Fred Lange: "This is Paramount's year in the Argentine; no one has been able to beat our records, and I'm positive none will."

Such dauntless optimism, such magnificent courage is sure to win!

J. D. Friedman

THE FOREIGN LEGION "HALL OF FAME"

Eligibility Is a Matter of Opportunity and Initiative

ENDORSEMENT!

Among the many expressions of congratulation and commendation on the "Hall of Fame" idea received by Mr. Seidelman, the four reprinted below reflect the official endorsement of the chief executives of Paramount.

Adolph Zukor:

I congratulate you! The "Hall of Fame" is a brilliantly constructive innovation that will spur the Foreign Legion on to still greater achievements.

Jesse L. Lasky:

More power to the "Hall of Fame!" It will unquestionably prove a potent factor in the future growth and progress of the Foreign Legion.

S. R. Kent:

I heartily endorse it! The feature of the "Hall of Fame" that impresses me most is the spirit of democracy behind it. Everyone is eligible!

Sam Katz:

An inspiring idea! Surely every member of the Foreign Legion will strive for the honor that election to the "Hall of Fame" automatically insures!

IN OUR initial announcement concerning the establishment of the Foreign Legion "Hall of Fame" in last month's issue, we stressed the fact that every legionnaire, regardless of position, age, sex or any other factor, is eligible, provided he (or she) has done some outstanding thing that has redounded to the credit of Paramount or contributed in some way to the prestige of our company.

The phrase "outstanding thing" or "extraordinary service," which is the basis for election to the "Hall of Fame" is sufficiently elastic to include a wide variety of achievements. We can't all represent the motion picture industry at an important international conference, as John C. Graham did. But everyone of us has the opportunity, at one time or another, to distinguish himself (or herself) even in the performance of his (or her) daily duties.

For example, any one of the sample accomplishments listed below, which have actually been performed in our company's service, would have entitled the individual responsible for it to a place in the "Hall of Fame," had this honorary society been in existence at the time.

1. A swift piece of thinking which has saved the lives of one or more members of an office or exchange.
2. An enterprising bit of work in connection with a missed film delivery, which has kept a customer satisfied and saved an account for the company.
3. A brilliant idea which has materially saved either expense or labor. Suggestion may possibly come from a stenographer.
4. A sparkling advertising, publicity or exploitation campaign which has not only helped an individual picture, but has brought both prestige and public commendation to Paramount.
5. The rehabilitation of a territory where previous efforts at success have failed.
6. A striking act of unselfish cooperation towards a business competitor.
7. The discovery of new and useful treatments for the care of film—in examination, storing, despatch, as well as in their care by operators.
8. An outstanding act of heroism in a national catastrophe that has redounded to the credit of Paramount because of the individual's association with our organization.
9. A splendid bit of inter-department work, whereby service has been rendered, over great odds, to a far-flung unit of the company.
10. The devising of practical economy methods to reduce expenses, speed up action, and in general, promote greater efficiency.

Paramounteers in the "PURELY PERSONAL" News of the Month

MR. SEIDELMAN IN EUROPE!

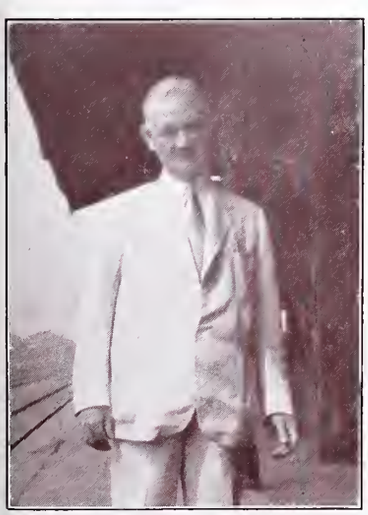
BY the time this issue reaches our European offices, many of our legionnaires over there will have had the pleasure of a personal visit from Mr. J. H. Seidelman, assistant manager of the foreign department.

Mr. Seidelman sailed for Europe on August 30 for a six weeks' survey of production and distribution activities, and to gain a first-hand knowledge of the problems confronting Paramount's managers on the Continent in the further development of the foreign language market.

At least two other of Paramount's Home Office executives are now in Europe. Early in August, Messrs. Sam Katz and Emanuel Cohen crossed the big pond to look after company matters that required their personal attention. While abroad, Mr. Katz is making an intensive survey of the Paramount theatres in Europe, as well as canvassing the amusement field for whatever may be of benefit to our Publix Theatres in the United States.

Mr. Cohen is in Europe for a thorough tour of inspection of the entire foreign news service. Before he returns to New York, he will have visited the Paramount Sound News headquarters in London, Paris, where the general European headquarters of Paramount Sound News are located, Berlin and Rome.

It is confidently expected that even greater efficiency of our foreign News service and possible far-reaching expansion plans will result from his tour. Since its inauguration, our sound newsreel has made amazing strides. It has many "scoops" to its credit, and its popularity is world-wide.



SOMEWHERE IN JAPAN!

At the Osaka station to be more specific. Of course you recognize the gentleman—the one and only Tom D. Cochrane, Paramount's capable representative in the Orient. This snapshot is a rare one, for Mr. Cochrane seldom stands still long enough to be "shot." He was probably waiting for a train, when the photographer sneaked up on him!

MANY CHANGES, PROMOTIONS AND TRANSFERS ANNOUNCED IN FOREIGN LEGION PERSONNEL



S. E. Pierpoint



Maurice Faraud

IF any reader of PARAMOUNT AROUND THE WORLD had taken the time during the past few months to study, scrutinize and compare the personnel-office lists, regularly printed on page 23, he would have noted a number of changes—new names, old names in new divisions, the addition of new offices, etc.

All of these are positive signs of progress, of the moving of fresh currents, of increased activity on all foreign fronts, of the ever-widening Paramount borders in every nook and cranny of the globe. Furthermore, they indicate, insofar as the personnel is concerned, that the traditional Paramount policy of promoting from the ranks is being scrupulously adhered to, wherever possible.

One of the outstanding promotions is that of Harry Novak, formerly branch manager of the Cristobal, Canal Zone office, who becomes General Manager of the Central America division, which now comprises Panama, Guatemala and the miscellaneous countries in Central America. Able, hard-working, and possessing an encyclopedic knowledge of his territory, Mr. Novak is ideally fitted for his new post. The increasing importance of his territory is evidenced by the opening of a new office in Bogota, Columbia, under the branch managership of Alvaro Reyes. Another change involves the appointment of Mr. Pierpoint, formerly assistant manager of Panama, as branch manager of Guatemala, succeeding Mr. Loomis, who has resigned.



Harry Novak

From Central America, we take you to Central Europe, and in particular, Vienna. Mr. Lichtscheindl is the new branch manager there now, having succeeded Mr. Wirtschafter, resigned. Mr. Lichtscheindl's former position of Paramount representative in Zagreb, is now in the capable hands of M. F. Jordan.

There have been several shiftings about of branch managers in the French Division. But the two definite promotions include the appointment of Marcel Colin, ex-salesman in the Bordeaux office, to the branch managership of the Strasbourg exchange, following Mr. Pfyffer, who has resigned; and the elevation of Maurice Faraud to the managership of the Cairo, Egypt office, replacing Robert Hakim, also resigned.

The resignation of Mr. Salomonsen as branch manager in Copenhagen brings in his stead Mr. Harold Frost.

It remains for us only to chronicle the fact that Mark Hanna, who was vacationing in New York from his duties as Paramount representative in India, has left for China to take up new and important duties in the Orient. Our office in Calcutta is once again being supervised by Charles Ballance.

"NEW' LOUD SPEAKER"

Among the quality foreign "shorts" to which we called particular attention in our May issue was one entitled "Master George Pratchett," produced by A. L. Pratchett, leader of the Cuban Division. Paradoxical as it may sound, this is an all English, all Spanish version. Through the kindness of John B. Nathan, special representative at Home Office, we have succeeded in obtaining a "still" of this "short," to whom his fond producer refers as "a loud speaker who has no volume control."



"Pratchett & Son"

COMING AND GOING!

AFTER several months in Hollywood, where he personally supervised a number of foreign language pictures made at the West Coast studios, Mel A. Shauer, manager of our foreign production department, has returned to Home Office. New York, however, is to be but a brief stop-over, as he is definitely planning to sail for Paris within the next few weeks to confer with Robert Kane, general manager of our Enropean studio, on the further production of foreign language films.

Mel brought back more cheering news regarding the recovery of Mr. E. E. Shauer. The leader of the Foreign Legion is once again enjoying abundant good health and will probably return to New York in the near future.

Among the arrivals at and departures from Home Office during the past month were John L. Day, general manager of South America, and Harry Novak, the newly appointed general manager of Central America.

Before he left, Mr. Day made some very significant remarks anent the final standings of his various offices in the contest. That he knew what he was talking about is attested to by the latest standings. Argentine is third, Brazil is coming along like a house afire, and Chile is making steady progress.

Mr. Novak, who was here on his annual combined business and pleasure trip, had the blushing honor of being notified of his promotion by Mr. Seidelman personally. Harry is a prime favorite with the Home Office staff, and he was the recipient of numerous congratulations. Good luck, Harry!



ON HISTORIC GROUND!

This photo of M. F. Jordan, newly appointed Paramount representative in Zagreb, Jugoslavia, and Mr. Kuic, important exhibitor in Sarajevo, was taken on historic ground—the bridge in Sarajevo where Prince Ferdinand of Austria was assassinated on June 18, 1914—the tragic occurrence that precipitated the World War.

"ANYBODY'S WOMAN" HELD OVER AT PARAMOUNT



THE highspot of the month (August) at the Paramount Theatre was "Anybody's Woman," co-starring Ruth Chatterton and Clive Brook, and directed by Dorothy Arzner—the trio previously responsible for "The Laughing Lady."

Shattering every previous opening in the history of this Broadway playhouse, "Anybody's Woman" had the distinction of being held over for a second week. Starting with a record-breaking attendance at the initial performance on Friday, the draw was so effective over the week-end that another performance at 9:40 in the morning was made necessary to accommodate the crowds. This additional early morning performance was continued throughout the week. Word-of-mouth advertising, added to the critics' fine notices, made the second week almost as big in receipts and attendance as the first.

"Anybody's Woman" is a high society drama, revealing the complications that result from the marriage of Brook, prominent lawyer, to Miss Chatterton, burlesque chorus girl, while the former is on a drunk. Between trying to keep Brook from drinking himself to death, fitting herself into a new environment, and warding off the unwelcome attentions of her husband's so-called friends, Miss Chatterton has quite a hectic time of it. She turns in a grade-A performance, and the same goes for Clive Brook. In fact, the acting of all the members of the cast, which includes Paul Lukas and Juliette Compton, is exceptional. Direction by Miss Arzner is above par!



"Queen High"

"LET'S GO NATIVE" IS BROAD ROLLICKING FARCE



"Let's Go Native"

FEATURING what is nothing less than an all-star cast, "Let's Go Native" shows just how funny and irresponsible Jack Oakie, Jeanette MacDonald, Kay Francis, Skeets Gallagher, Eugene Pallette, James Hall and William Austin can be when shipwrecked on a tropical isle in the South Seas. Why, even the palm trees shake with laughter!

"Let's Go Native" is the wildest, broadest, snappiest farce that has hit the screen since talkies hit the industry. Everything imaginable happens. Even the island finally sinks! But before it does, the audience gets plenty of eye-and-earfuls of tricky dancing by a cute-looking bunch of chorus girls in typical South Sea island dress; of charming singing by practically everyone in the cast, especially Miss MacDonald; of wisecracks galore; and of the inimitable comedy by Oakie and his gloom chasers, Messrs. Pallette, Austin and Gallagher.

Here is a picture, neither sane nor sensible. It was advertised as "It's All In Fun" for its run at the Paramount, and the folks nearly went into hysterics over it. A veritable riot!



AS NUTTY AS THE PICTURE!

The nutty flavor of "Animal Crackers" was successfully suggested in the series of advance ads that preceded the premiere of the Marxian mirth-quake on Broadway. See lunatic sample above!

"QUEEN HIGH" ACE HIGH AT THE BOX OFFICE

PARAMOUNT'S judgment in signing Schwab and Mandel, successful Broadway producers, to transfer some of their musical comedy hits to the screen, was thoroughly vindicated when "Queen High" made its initial bow at the Paramount Theatre. It proved to be a roaring comedy, with a couple of excellent songs, put over by a perfect cast.

Charles Ruggles, Frank Morgan, Stanley Smith and Ginger Rogers are the principal funsters in this merry melange, which revolves around the humorous trials and tribulations of two partners in a silk stocking and fancy garter establishment. You can guarantee any exhibitor a full house with "Queen High!"

CYRIL MAUDE A DELIGHT IN "GRUMPY" ROLE

WHEN a star—and such a distinguished one—has played a part 1,400 times on the stage, it is logical to expect that his performance in the film version will be nothing short of magnificent. Which is precisely what happens in "Grumpy," in which that prince of British actors, Cyril Maude, plays the title role he knows so well—the crusty, retired old criminal lawyer.

"Grumpy" is a mystery-comedy-love story involving the theft of a million dollar diamond and the uncannily clever way in which "Grumpy" discovers the thief and traps him. Phillips Holmes, Paul Lukas and Frances Dade compose the competent supporting cast. "Grumpy" is delightful film fare!

PRESS ACCLAIMS MENJOU IN FRENCH VERSION



NEW YORK critics, figuratively speaking, rose en masse to acclaim Paramount's Hollywood-made French version of "Slightly Scarlet," known as "L'Enigmatique Monsieur Parkes," when that production, co-featuring Adolphe Menjou and Claudette Colbert, made its initial public appearance at a local New York theatre during the first week in September.

Menjou, in particular, came in for a goodly share of praise. The following excerpt from the review in the "New York Times" is typical:

"It is a narrative quite well suited to France inasmuch as the action takes place on the Riviera and in Paris. In its new guise it is still an intriguing production, and it proves that the only way to make a foreign language picture is to have a native cast or those who are familiar with the language as Mr. Menjou is with French.

"As good as Miss Colbert and the others are in their roles, it is Mr. Menjou who shines in this production. He is just as competent in this picture as he has been in his American silent films.

"On the same program is a French short film, produced by Robert T. Kane in Paris. It is the best of its kind, very amusing and well acted."

The last paragraph above refers to the short, "Le Sexe Fort," made in our Joinville studio. The critic's tribute attests the high quality of shorts, as well as features, that are being turned out over there.



"Grumpy"

"ANIMAL CRACKERS" HITS NEW HIGH "MARX" FOR MIRTH IN RECORD RUN AT RIALTO

"ANIMAL CRACKERS," the latest film package of mirth from those four funny fools, the Marx Brothers, was unwrapped at the Rialto Theatre for the first time on August 28, and since then, New Yorkers have been gorging themselves on this nutty entertainment with roaring relish and guffawing gusto.

Of all the wild, mad, lunatic antics they have ever exhibited on stage or screen, this merry foursome goes the limit in "Animal Crackers." The result is a scream from start to finish! The Marxmen are the whole show, altho the supporting cast boasts the pulchritudinous presence of Lillian Roth and several of the Broadway players who appeared in the original stage play. A captivating chorus of coquettish cuties also provides a snappy background.

That "Animal Crackers" is at least four times funnier than their initial vehicle, "The Cocoanuts," is a point conceded even by the critics. That it will out-draw the first as a box office attraction is indicated not only by the opening receipts at the Rialto Theatre but by the record grosses it has attracted in Boston, Chicago, and other key cities, where it was shown prior to the Broadway run.



SIGN OF A HILARIOUS TIME!

The front and lobby of the Rialto Theatre, in pictures and copy, carry out the "nutty" idea of the film. And the title is appropriately emphasized by animal decorations underneath the marquee. Theatre has been forced to open as early as nine o'clock in the morning to accommodate the crowds, and runs continuously till three o'clock the next morning.

Building upon the foundation of popularity which the four comedians won for themselves among movie fans with "Cocoanuts," there is no reason why record-breaking receipts cannot be obtained everywhere with "Animal Crackers." For foreign territories, particularly non-English speaking countries, the picture will probably be cut down to about six reels and distributed with superimposed titles. The cuckoo acting of the Marx Brothers and the catchy music will put the picture over even though some of the wisecracks will, of necessity, have to be cut out. However, more definite information regarding the foreign versions on this production will be sent you by letter a little later.

Meanwhile, make it a point to see "Animal Crackers" as soon as possible, if only for your own private pleasure. You'll laugh as you've never laughed before. It's a tonic for every person and every box office in every land and every language!



HARPO

N. Y. World

"ANIMAL CRACKERS" is the funniest show in this town today, and I am going to confess in bold blaek type that I laughed at it as no self-respecting eritie should be eaught laughing under any eireumstanees. It is simply the most hilarious film eomedy of the season, one whieh will ereate a sensation wherever it is shown.

N. Y. Daily Mirror

THE Marx boys earry on the nuttiest of talkies. "ANIMAL CRACKERS" is one glorious howl. It's a lulu. Funnier than "THE COCOANUTS." Fast, snappy wise eraeks, exuberant silliness. The Marxes are extraordinary and their eomedy is unique. "ANIMAL CRACKERS" is 100 minutes of solid fun—never a dull moment. Don't miss it!

N. Y. Post

I CAN think of no severer test for a eomedy pieture than to see it at 9:30 in the morning. Having subjeeted myself to this hardy adventure, I am happy to report that the Marx Brothers in "ANIMAL CRACKERS" are funnier than they have ever been before, whieh is to put it as eonservatively as possible. The pieture is mueh funnier than the original stage show. It is ehronieally convulsive.

N. Y. Telegram

WHEN an audience laughs itself siek and is standing six deep in the rear long before noon, there must be a reason for it, and there is—the Marx Brothers. When they indulge in their own peeuliar and faseinating brand of elowning, "ANIMAL CRACKERS" possess more than a goodly share of lower regional laughs.



CHICO



GROUCHO

N. Y. Telegraph

THE high peak of amusement for the new season has been hit so far by "ANIMAL CRACKERS," a hilarious funny faree in whieh the Marx Brothers have the audienee splitting its sides, bursting its vest buttons, rolling in the aisles and otherwise behaving in a manner eommonly attributed to onlookers faeed with the neeessity of expelling Gargantuan roars of laughter.

"ANIMAL CRACKERS" is one of the best pietures I have seen in a deeade. The Marxian quartet provides moments of hilarious nonsense that almost approaeh the realms of pure art. They are at their most amusing best.

N. Y. Daily News

"ANIMAL CRACKERS," the mad giggly movie at the Rialto is so thoroughly nonsensieal that you grin and giggle for 99 minutes. It gets along gorgeously on the puns of Groueho and Chieo, the funny anties of Harpo and the pleasant appeal of Zeppo. They're all uproariously funny and amusing. "ANIMAL CRACKERS" is nutty nourishment for melaneholy or merry minds.

Brooklyn Daily Eagle

THE mad Marxes returned to Broadway yesterday in "ANIMAL CRACKERS," and it is a fair guess that from now on the rafters of the Rialto Theatre will eontinue in eonstant danger of eollapsing under a steady barrage of abdominal guffaws. It is just about the surest eure for the blues that eould ever be preseribed.



ZEPPO

"MONTE CARLO" UN NOUVEAU CHEF D'OEUVRE DE LUBITSCH

PARAMOUNT a ouvert la nouvelle saison du cinema au Théatre Rivoli à New York le 27 Août par une première de gala à l'occasion de la présentation de la dernière comédie à succès d'Ernst Lubitsch, "Monte Carlo." Le prix des billets pour cette première s'élevait jusqu'à cinq dollars et l'auditoire distingué qui s'était empressé à venir applaudir et à s'egayer à la projection de ce nouveau chef d'oeuvre de Lubitsch, comprenait de nombreuses célébrités de la scène et de l'écran.

L'enthousiasme de ces difficiles amateurs de premières et l'avis unanime de la presse indiquent sans le moindre doute que "Monte Carlo" n'est pas seulement plus grandiose que "The Love Parade," mais témoigne d'une avance considérable sur absolument tout ce qui a été produit jusqu'à présent sur l'écran parlant. L'originalité alerte et humoristique, ces touches delicates d'une satyre voilée qui marquent chacune des créations Lubitsch, sont développées à la ennième puissance dans "Monte Carlo." Cet éminent directeur s'est évidemment proposé d'introduire dans cette nouvelle production un attrait populaire même plus grand que dans "The Love Parade" et a admirablement réussi.

Pour ceux qui ont vu Mlle. Jeanette MacDonald dans "The Love Parade" et dans "The Vagabond King," son jeu dans "Monte Carlo" sera une véritable révélation. Ici elle se présente décidément comme une comédienne de premier rang, qui fait ressortir sans effort les situations comiques et leur donne une grace charmante que l'on savoure avec délice. M. Jack Buchanan, l'étoile britannique universellement connue dans la comédie musicale, tient avec compétence le premier rôle masculin, le comte romanesque qui se prétend coiffeur afin de pouvoir approcher la mysterieuse comtesse, Mlle. MacDonald.

La musique est à la fois gaie, vivante et facile à se rappeler. Au total il y a six chansons dont trois sont tout particulierement aimées. Un fait à noter c'est que la mise en scène de "Monte Carlo" est de toute richesse, et comprend des décors ultra-modernistes remarquables.

Pour le département étranger, "Monte Carlo" comme titre et comme film est facile à vendre et à lancer. Il n'y a pas un coin civilisé au monde où Monte Carlo ne soit connu, et avec cet avantage immense pour commencer, l'esprit commercial fera le reste. "Monte Carlo" est un autre succès assuré pour le guichet, et offre à nouveau aux légionnaires une occasion splendide pour établir de nouveaux records.

COMEDIANS MEET!

The studio photographer was on the job when Harold Lloyd visited the set where Maurice Chevalier was doing the French version of "Playboy of Paris." Left to right: Mel Shauer, Ludwig Berger, director, Chevalier and Lloyd.



ARTISTE TURNS ARTIST!

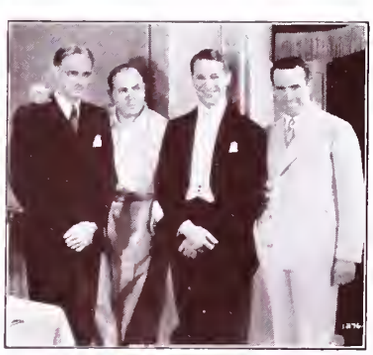
Just to demonstrate that she is a lady of many talents, Jeanette MacDonald sketches Ernst Lubitsch between picture scenes.

LA FRANCE A CAPTURE LE PREMIER RANG

L'ORDRE des concurrents publié sur une autre page montre quel rude coup les nouvelles quote parts ont porté. Sans exception, chaque bureau a montré un abaissement du pourcentage. Cependant, quelques bureaux sont arrivés, malgré l'augmentation de leur quote part, à améliorer leur position. Le changement le plus sensationnel qui réellement est un échange, intéresse l'Espagne et la France. Les "Matadors,' qui ont été en tête pendant plusieurs mois, ont rétrogradé à la sixième place, tandis que la France a bondi de la sixième à la première.

Le Mexique et l'Argentine montrent une grande vitalité et tenacité en retenant respectivement le deuxième et le troisième rang. Un autre échange s'est opéré entre la Grande Bretagne et l'Italie, cette dernière prenant le quatrième rang et repoussant les "Bouledogues" au huitième. Un autre échange donne à l'Australie le cinquième rang et au Guatemala le neuvième. Le Brésil a fait un raid qui du dix-septième rang la porté au dizième, pendant que d'autre part la Scandinavie rétrogradait du douzième au dix-neuvième.

Il est parfaitement évident, qu'avec l'augmentation des quote parts, chaque bureau aura à se démener de plus en plus fort pour arriver au résultat que nos chefs espèrent. La Légion Etrangère n'a jamais manqué d'enlever la tranchée et nous avons la certitude que les prochains mois vont témoigner d'une énorme amélioration.



LE SALON DE GLOIRE DA LA LEGION ETRANGERE

DANS notre première annonce de l'établissement du Salon de Gloire de la Légion Etrangère, nous soulignions le fait que chacun dans la Légion Etrangère, sans distinction de position, d'âge, de sex ou autres facteurs, est éligible, pourvu que le membre accomplisse un acte méritoire à l'avantage de Paramount ou contribue d'une façon quelconque à rehausser le prestige de notre compagnie.

Les expressions, "acte méritoire" ou "service extraordinaire" qui sont les raisons d'être pour une élection au "Salon de Gloire," sont suffisamment élastiques pour inclure une grande variété d'accomplissements. Chacun ne peut pas esperer de représenter l'industrie americaine du cinéma toute entière, comme l'a fait M. John C. Graham, leader de la Grande Bretagne, et par là a gagné son élection comme premier membre du "Salon de Gloire."

Mais chacun de nous a l'occasion, à un moment ou un autre, de rendre un service extraordinaire à la compagnie même dans l'execution de nos occupations journalières. Par exemple, chacun des accomplissements ci-dessous, qui se sont déjà exécutés au service de la compagnie, auraient donné droit à la personne qui en était l'auteur à une place dans le "Salon de Gloire," si cette société honoraire avait existé à ce moment lù.

1. Une présence d'esprit qui permet de sauver la vie d'une ou plusieurs personnes appartenant à nos bureaux ou à notre organisation.
2. Une initiative qui a satisfait notre client et nous l'a conservé en dépit de la non livraison d'un film.
3. Une brillante idée qui a considérablement épargné à la fois de l'argent et du traivail. Une pareille suggestion peut même venir d'une sténographe ou d'un comptable.
4. Une forte campagne d'exploitation, qui a non seulement servi au placement d'un film particulier, mais a donné du prestige et des félicitations à Paramount.
5. L'invention d'un maniement nouveau et pratique pour prendre soin des films, soit dans l'examen, le dépot, l'expédition aussi bien que pour le maniement par l'opérateur.
6. L'exécution magistrale d'un travail inter-départemental par lequel un service a été rendu, en dépit de grandes difficultés, à un centre éloigné de notre organisation.

MARQUEE OF LAUGHS!

Just looking at the photo (right) sets us laughing out loud. It is a side view of the marquee of the Rialto Theatre, where the mad Marx Brothers are holding forth in their latest Paramount record-wrecker, "Animal Crackers." Their loony antics are making people laugh who have never laughed before! New York is wild about 'em!



A CLOSE SHAVE!

Mrs. Maurice Chevalier helps Harry Green to rid himself of the beard he had to wear for his part in "The Spoilers."

PARAMOUNT SUR BROADWAY

"MONTE CARLO" n'est pas le seul atout que Paramount avait dans son jeu sur Broadway pendant le mois d'août. "Animal Crackers," la dernière "boite" de gaieté de ces quatre comiques hillarants, les Marx Brothers, a été ouverte au Théatre Rialto pour la première fois le 8 Août, et depuis lors les newyorkais n'ont cessé de se gorger de ce robuste aliment de plaisir avec de bruyantes expressions de joie. De toutes les folles, excentriques et insensées pantalonades exhibées sur l'écran, les quatre cervelles fêlées dépassent toutes les limites dans "Animal Crackers." Il en résulte un rire fou continu du commencement à la fin de la représentation.

Au Théatre Paramount, la saison a débuté avec "Grumpy," dont le rôle principal est tenu par l'acteur anglais M. Cyril Maude, qui a joué ce même rôle sur la scène environ 1400 fois. M. Paul Lukas, M. Phillips Holmes et Frances Dade le supportent parfaitement. "Grumpy" est une histoire de mystère, de comédie et d'amour.

Le clou du mois au Paramount a été "Anybody's Woman," avec Mlle. Ruth Chatterton et Clive Brook dans les principaux rôles. Ce film a été retenu au programme pendant une deuxième semaine ce qui est fort rare dans ce théatre. L'histoire révèle ce qui se produit quand Brook, avocat et homme du monde, épouse Mlle. Chatterton dans son rôle de figurante de revue de bas étage.



SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

PARAMOUNT PICTURES PROMOTE PERMANENT PROSPERITY IN THEATRES THROUGHOUT THE WORLD — SPECIAL "PROSPERITY WEEK" FOR U. S. A.

WHILE Paramount's domestic forces are girding their loins to put over a gigantic "Paramount Prosperity Week" in the United States from October 5th to 11th, for the purpose of driving home to the American public that now is the time to buy, not only entertainment but merchandise in general, evidence continues to pour in from our foreign offices indicating that theatres playing Paramount's powerful product are enjoying boom times, and are little affected by local conditions.

An enthusiastic cable from John W. Hicks, Jr., managing director of Australia, emphasizes that fact in pointed fashion. On August 19 he wired Mr. Seidelman:

Big Pond opened Prince Edward last night smashing all previous opening night records in spite most serious depression country ever experienced. Chevalier firmly entrenches himself as most outstanding personality on screen today. Public's response and press comments marvelous. At end show screened our Greater New Show World trailer as surprise attraction and audience reception wonderful. Boys at convention tremendously enthusiastic over new product and unanimously renew their pledges to Mr. Shauer, you and our executives and extend their most sincere regards to Mr. Shauer. All are very happy to hear of his recovery to good health.

From London via Earl St. John, managing director of our British theatres, comes the good news:

Big Pond great hit Carlton. Best business since Love Parade. Good for a big run.

Gus Schaefer, general manager of distribution for Continental Europe,



ADMIRERS MOB NANCY!

An army of more than 5,000 Nancy Carroll fans greeted her when the star appeared at a radio store in New York recently to present a Philco radio to a representative of the Soldiers', Sailors' and Marines' Home in Washington, D. C. Despite the efforts of a sizable detail of police, Miss Carroll was mobbed by her enthusiastic admirers. Traffic was halted for about an hour. Photo above shows presentation ceremony.

THE SATURDAY EVENING POST — October 4, 1930



Let's Go!

VACATIONS are over. Brisk Fall days are here! We can't blame things on the weather any longer. The United States, as rich, bountiful and fundamentally sound as ever has been marking time. It's time we made things happen.

Think of 122,000,000 people in the United States with needs to be satisfied, desires to be fulfilled, dreams to be realized. *Let's go!* Let's celebrate Prosperity Week right now. Idle money will retard prosperity more than idle hands. Buy now. Prices are lower, values are greater today than they have been in years. You hire people, you start factories, you keep the wheels turning, you help yourself when you buy something and *you get what you want* with it all.

Get plenty of wholesome entertainment, too. It's a fundamental need — the difference between monotony and satisfaction in life. *There's* one dollar as big as a rainbow today and there are many others just as big. Motion Pictures were never better or bigger bargains than they are today. *Let's go!*

In 1930, Paramount Publix Corporation, leaders in motion pictures, offers the most ambitious production program in its history. With studios in Hollywood and New York operating at capacity. With its largest roster of stars. An army of directors, authors, showmen.

This program of Paramount's Greater New Show World is climaxed in October, November and December with mighty Paramount Pictures that will make every family in the land talk and TALK. Beginning with the release for Prosperity Week, October 5th to 11th, of the romantic comedy hit "Monte Carlo" followed by an unbroken series of super-productions. *Let's go!*

Let's Go!
ERNST LUBITSCH'S
"MONTE CARLO"
with
JACK BUCHANAN *and*
JEANETTE MacDONALD
•
CHARLES ROGERS
in "Heads Up"
with Victor Moore, Helen Kane
•
NANCY CARROLL
in "Laughter"
with Fredric March, Frank Morgan
•
JACK OAKIE
in "Sea Legs"

"If it's a Paramount Picture, it's the best show in town!"

Paramount Pictures

PARAMOUNT PUBLIX CORPORATION, ADOLPH ZUKOR, PRES. — PARAMOUNT BUILDING, NEW YORK

AMERICA! WAKE UP!

Prosperity is here! Right now! Help it grow! Boom business by buying! This is the vibrant message of the national ad, reproduced above, which will appear in color in the Saturday Evening Post of October 4. This is merely one form of appeal used by our domestic organization in its concerted drive to put over the Paramount Prosperity Week, October 5th to 11th!

advises of another "Love Parade" triumph as follows:

Premiere Love Parade in Lucerna Theatre (Prague) according exhibitor and press the biggest success since existence of that theatre. Public applauded enthusiastically during performance. Picture will run minimum of ten weeks.

In a supplementary letter, Mr. Schaefer quotes Mr. Jellinek, our branch manager in Prague, on a significant point:

I succeeded in convincing the Lucerna to use our trademark as well as the words, A Paramount Picture, in every newspaper announcement and on every piece of advertising material which they printed themselves.

By the way, to give you an idea of what a tremendous hold "The Love Parade" has taken on the popular imagination in Prague, there is an authenticated record of one man having seen the film twenty times since its opening at the Lucerna — which is easily a world's record!

Joyful tidings are contained in a cable from Fred Lange, manager in Argentina, which is very much in the public eye right now:

Galas (Spanish version Paramount on Parade) sold out. Picture well received. Expect break all records. Congratulate production department for excellence of Spanish version.

The success of the multi-lingual pictures made in our Paris studio is attested to by reports that have come in regarding the marvelous reception accorded the Polish version of "The Doctor's Secret" in Poland, the triumph of the German version of "The Lady Lies" in Germany, the tremendous business being done by the Czechish version of "Paramount on Parade" in Czecho-Slovakia, and the sensation created by "The Hole in the Wall" in Stockholm.

Regarding the latter, we quote the following excerpt from a recent letter written by Carl P. York, general manager of Scandinavia, to Mr. Seidelman:

As I wired you we have released our first Swedish talkie at the Olympia where it is now running for the fourth week to packed houses, and in the height of the summer when ordinarily our motion picture houses are closed down. We expect this picture will run at least two months at the Olympia. It has created a great sensation. Ever since we started producing Swedish talkies we have received more free newspaper publicity than we had ever expected to get in these territories, and Paramount's prestige has been added to considerably. Without question we are considered the most enterprising film company in Scandinavia today.

Echoes of the success of two of Paramount's giant specials in the Orient are carried by a cable, received just as we were going to press. Tom D. Cochrane, Paramount's representative in Japan, wires:

Byrd, Paramount on Parade breaking all records. Everybody happy.

Nor is this all the evidence!

On the other SHOWMANSHIP page in this issue, you will read of the world's record run established by "The Love Parade" at the Coliseum in Barcelona, Spain; of the runner-up triumph of the same picture in Madrid; of the flying start made by the Byrd film in Australia and New Zealand; and of the hit registered by our first all-Spanish picture down in Cuba.

And so it goes, success after success, triumph upon triumph, in every corner of the globe!



HANDY EXHIBITOR AID!

One of the most valuable and practical aids to exhibitors to be issued recently is the attractive Paramount hand-book of short subjects—the work of Rusell Holman, advertising manager at Home Office. It is of the loose-leaf variety, bound with flexible leather and has an effective embossed cover of blue and gold. It is chock-full of information about all Paramount shorts to date and those in the making.

"MONTE CARLO," EL ULTIMO TRIUNFO DE LUBITSCH



"CHEVALIER OF ENGLAND".

What Chevalier is to France, Jack Buchanan is to England. This deservedly popular musical comedy star scores a personal triumph in the leading male role in "Monte Carlo."

LA Paramount ha inaugurado la nueva temporada del Rívoli de Nueva York, el 27 de Agosto, con una función de gala en la que presentó la sensacional comedia de Ernst Lubitsch, "Monte Carlo." Las entradas para esta función se vendieron a un máximo de 5 dólares, y entre la audiencia, que no cesó de reir y de aplaudir un momento, había numerosos representantes del teatro y de la pantalla.

El entusiasmo del público y los comentarios de la prensa demuestran claramente que "Monte Carlo" es, no sólo superior a "El Desfile del Amor," sino que revela un adelanto inmenso en la realización de películas habladas. El humorismo original y satírico de Lubitsch se expresa en "Monte Caro" como en ninguna otra de sus producciones, y bien se ve que el popular director ha consagrado todos sus entusiasmos y su talento a la confección de ésta su última cinta.

Cuantos hayan visto a Jeanette MacDonald en "El Desfile del Amor" y "El Rey Vagabundo" podrán admirarla de nuevo en un papel que es una nueva revelación. En su último papel Jeanette se revela como una actriz cómica de primera fila, tan espontánea como delicada. Jack Buchanan, el internacionalmente conocido actor cómico inglés, asume el papel principal masculino, o sea el de supuesto peluquero de la misteriosa condesa meridional, cuya interpretación corre a cargo de miss MacDonald. La música es fácil y pegadiza, y contiene seis canciones, que sin duda han de hacerse sumamente populares. La cinta abunda en decoraciones lujosísimas, algunas de ellas de factura futurista, o más bien ultramodernista.

Desde el punto de vista del mercado extranjero, "Monte Carlo" es una cinta perfectamente internacional, fácil de explotar y de vender. No hay un solo país civilizado en el mundo donde no se conozca Monte Carlo, y ésta es ya de por sí condición más que suficiente para garantizar el éxito de la propaganda. "Monte Carlo," en fin, es una de esas películas de éxito mundial, en cuya explotación pueden distinguirse nuestros animosos legionarios del mundo entero...y batir nuevos records.

PARAMOUNT EN BROADWAY

"MONTE CARLO" no es la única comedia que ha estrenado la Paramount en Broadway, durante el mes de Agosto. También ha estrenado "Animal Crackers," la irresistible comedia de los hermanos Marx. Se estrenó el 28 de Agosto y, a partir de tal fecha, el público neoyorquino no ha dejado de apiñarse a las puertas del teatro y de manifestar su entusiasta aprobación. De cuantas locuras escénicas hayan podido concebir los famosos Marx Brothers, es ésta la más extremada y descabellada, y el resultado es que mantiene al público en una constante carcajada, desde el principio hasta el fin de la cinta.

En el teatro Paramount, la nueva temporada se inició con "Grumpy," película en la que el famoso actor inglés Cyril Maude asume el papel de protagonista, después de haberlo ensayado 1400 veces en las tablas. En el reparto aparecen también Paul Lukas, Phillips Holmes y Frances Dade. "Grumpy" es una comedia dramática de matiz levemente policíaco.

El éxito del mes lo consiguió en el teatro Paramount la cinta "Anybody's Woman," en la que Ruth Chatterton y Clive Brook triunfaron plenamente, hasta el punto de que la película se exhibió una semana más, cosa verdaderamente inusitada en dicho teatro. Tras de incidentes dramáticos muy varios, el desenlace muestra la reconciliación final de Clive Brook, el abogado, y de Ruth Chatterton, su víctima involuntaria.

"Let's Go Native," la última película del mes, es un verdadero alarde de gracia, y en ella participan el inimitable Jack Oakie, Jeanette MacDonald, Kay Francis, Skeets Gallagher, James Hall, William Austin y Eugene Pallette. A lo largo de la trama demuestran concluyentemente los actores mencionados a qué extremos de irresponsabilidad grotesca puede llegarse en ciertas islas tropicales.

FRANCIA ESTA AHORA A LA CABEZA

EL estado actual del concurso muestra hasta que punto pueden ser engañosos los primeros síntomas. Sin excepción ninguna, todas las oficinas acusan una baja en el porcentaje. Sin embargo, y a pesar de las circunstancias, algunas oficinas han logrado mejorar sus puestos. El cambio más sensacional comprende por igual a Francia y España. Los "Matadores," que desde hacía varios meses estaban a la cabeza, han retrocedido a sexto lugar, del que ha salido Francia para situarse al frente, en primer lugar.

Méjico y la Argentina ocupan los lugares segundo y tercero respectivamente. Italia ha avanzado al cuarto lugar forzando así a Inglaterra a ocupar el octavo. A Australia le toca ahora el quinto, en tanto Guatemala pasa al noveno. El Brasil avanzó osadamente desde el lugar decimoséptimo al décimo, en tanto los países escandinavos retrocedieron al puesto décimo nono, del duodécimo que ocupaban.

Ni que decir tiene que, con el aumento de la cuota, no habrá oficina que no haga cuanto esté en su poder por mantenerse a la altura de las circunstancias, y aun superarse en cuanto sea humanamente posible. Las legiones extranjeras no nos han defraudado jamás en nuestras esperanzas.



SAY IT WITH SMILES!

Roberto Rey, leading player in several of the Spanish talkies now being produced in our Paris studio, is evidently very happy about something. Perhaps M. J. Messeri, his smiling companion, told him that his "Matadors" expect to do so much business with these Spanish versions that Spain will easily win the Foreign Legion contest. Incidentally, Rey, who is under long-term contract to Paramount, was discovered by Mr. Lasky in a Paris music hall. He is a prime favorite in France as well as Spain, and speaks English with a pleasing accent, besides French and Spanish.

EL PABELLON DE LA FAMA DE LAS LEGIONES EXTRANJERAS

EN nuestro número del mes pasado dábamos ya la noticia de la creación del Pabellón de la Celebridad, e indicábamos que el acceso era posible para todas, sin distinción de sexo, edad o puesto, con tal de que los electos hayan llevado a cabo o iniciado labor que redunde en beneficio y crédito de la Compañía Paramount.

Claro está que, al decir "labor que redunde en beneficio y crédito de la Paramount," el margen es demasiado amplio y elástico, y puede comprender una gran variedad de merecimientos. Claro está que no todos los legionarios pueden aspirar a representar a la totalidad de la industria cinematográfica norteamericana en un congreso de importancia internacional, tal como la representó John C. Graham, y lograr así el acceso al Pabellón de la Fama.

Pero a todos se nos depara la oportunidad tarde o temprano, de prestar algún servicio extraordinario a la compañía en que prestamos los de rigor. Por ejemplo, cualquiera de los servicios que a continuación mencionamos hubieran bastado para hacer ingresar en el Pabellón de la Celebridad a su autor, de haber existido en la fecha el suso aludido Pabellón.

1—Una de esas decisiones que geniales que pueden, en un momento extremo de peligro, salvar la vida de varios compañeros de oficina.

2—La reparación eficiente de un entorpecimiento en la entrega de una cinta, salvando así el crédito de la compañía, a la par que protegiendo sus intereses financieros.

3—Una idea brillante mediante la cual puedan ahorrarse trabajo y gastos. Tal idea puede provenir indistintamente de un técnico o de un botones de oficina.

4—Una campaña fructífera de propaganda y de explotación, de la que se derive beneficio grande para la compañía.

5—El descubrimiento de nuevos medios prácticos de conservación del film, en cualquiera de sus fases de manipulación, ya sea en el laboratorio, en viaje o en la cabina del operador.

6—Cooperación entre diversos departamentos, suficiente para vencer los obstáculos más poderosos de las circunstancias y de la distancia.



WHY NEW YORK GIRLS LEAVE HOME!

Not only girls, but boys! And men and women and children too—all are leaving home, bound for the Rialto Theatre to see the antics and hear the wisecracks of the funniest and nuttiest foursome on earth—the Marx Brothers in "Animal Crackers." Photo shows panel decoration on theatre.

"THE HONEYMOON"

Paramount's magnificent sequel to "The Wedding March" with Erich von Stroheim and Fay Wray



A BIG DE LUXE FOREIGN SPECIAL

PARAMOUNT'S spectacular sequel to "The Wedding March," appropriately called "The Honeymoon," is now available for exclusive foreign distribution. Shrewdly edited and titled in our own studios to bring out the fine points of its exciting story; the splendid acting of its powerful cast, headed by Erich von Stroheim, Fay Wray, and Zasu Pitts; the full production values of its magnificent settings and backgrounds; and synchronized with a truly marvelous musical score, "The Honeymoon" is, in every respect, an outstanding attraction and a far superior entertainment than "The Wedding March." Coming at a time when there is an insistent demand in many foreign territories for silent synchronized pictures, and with the additional advantage of being able to capitalize on the popularity of its predecessor, this new de luxe special is a box office "natural."

'MONTE CARLO' LUBITSCH'S NEUESTES MEISTERWERK



LUCKY LUBITSCH!

"To the victor belong the spoils"—and to the director belong the kisses! Jeanette MacDonald rewards Ernst Lubitsch for his marvelous direction of "Monte Carlo."

JETZT FUEHRT FRANKREICH

DIE Filialstände, welche auf einer anderen Seite dieser Ausgabe zum Abdruck gelangten, beweisen deutlich die grossen Verwirrungen, welche die neuen Quoten angerichtet haben. Alle und jede Filiale zeigt einen Rückgang der Prozente. Immerhin waren verschiedene Filialen in der Lage, trotz erhöhter Quoten ihre Stellungen zu verbessern. Der überraschendste Prozentwechsel, welcher eher eine Verwechslung sein könnte, dreht sich um Spanien und Frankreich. Die "Matadore," seit Monaten an der Spitze, mussten Frankreich die Führung überlassen und befinden sich jetzt an sechster Stelle.

Mexiko und Argentinien haben eine bewundernswürdige Zähigkeit entwickelt, und behaupten sich nach wie vor auf dem zweiten resp. dritten Platz. Grossbritannien wird immer weiter zurückgedrängt. Dieses Mal war es die italianische Abteilung, welche Grossbritannien's vierten Platz eingenommen hat. John Bull befindet sich nunmehr an achter Stelle. Auch Australien war nicht träge und hat seinen neunten Platz mit dem fünften von Guatemala vertauscht. Brasilien ist vom siebenzehnten zum zehnten Platz avanziert, aber dafür ist Skandinavien von der zwölften zur neunzehnten Stelle zurückgegangen.

Es ist leicht verständlich, dass jede Abteilung bei erhöhten Quoten nur noch intensiver arbeiten muss, um die von ihr erwarteten Beweise ihrer Tatkraft ablegen zu können. Aber die Auslandsabteilung hat noch nie ihr Ziel verfehlt und wir wissen mit aller Bestimmtheit, dass die kommenden Monate unerhörte Fortschritte der Stände aufweisen werden.

SURGEON VISITS STUDIO!

Dr. Serge Voronoff, famous European gland surgeon, was a recent visitor to our Hollywood studios. Dr. Voronoff is standing between Henri Didot, French consul in Los Angeles, and Director Josef von Sternberg.

AM 27. August begann Paramount die neue Filmsaison im Rivoli Theater, New York, mit der Gala Premiere des Ernst Lubitsch Reissers "Monte Carlo." Es wurde an diesem Tage für Eintrittskarten der Höchstpreis von fünf Dollar erzielt. Unter dem gewählten Publikum, welches Lubitsch's neuestem Meisterwerk immer wieder auf offener Szene stürmischen Beifall zollte, befanden sich viele Theater- und Filmpersönlichkeiten.

Die helle Begeisterung des kritischen Premierenpublikums, zusammen mit der bewundernswerten Uebereinstimmung aller Pressevertreter, hat ohne Zweifel bewiesen, dass "Monte Carlo" nicht nur noch hervorragender als die "Liebesparade" ist, sondern dass Ernst Lubitsch mit diesem Bild im Reiche der Sprechfilmunterhaltung einen grossen Schritt vorwärts getan hat. Die elegante Originalität, diese treffenden sophistischen und satirischen Pointen, welche jede Lubitsch Kreierung krönen, erreichen in "Monte Carlo" ihren Höhepunkt. Es sieht fast so aus, als ob der eminente Meister seine "Liebesparade" mit diesem Werk unbedingt in den Schatten stellen wollte. Das ist Lubitsch voll und ganz gelungen!

Für alle, denen Jeanette MacDonald's Spiel in "Liebesparade" und "Vagabundenkönig" gefallen hat, wird ihre subtile Kunst in "Monte Carlo" eine Offenbarung sein. Hier sieht man sie als hervorragende Komödiantin, die dem Publikum spielerisch tändelnd und charmant graziös eine Ueberraschung nach der anderen bietet. Jack Buchanan, der international berühmte englische Revuestar, welcher in diesem Film die Rolle eines romantischen Grafen spielt, der sich als Friseur ausgibt um sich in nächster Nähe der mystischen Gräfin, Jeanette MacDonald, aufhalten zu können, ist ihr Partner. Es gibt in "Monte Carlo," sechs Lieder, darunter drei ausgesprochene Schlager. Die frappierende Musik ist besonders einschmeichelnd und daher leicht zu behalten. Auch können wir nicht umhin, auf die verschwenderischen Szenenbilder, darunter verschiedene futuristische Schöpfungen, hinzuweisen, welche von ganz besonderer Pracht sind.

"Monte Carlo" ist ein idealer Film für die Auslandsabteilung. Schon der Titel birgt fabelhafte Möglichkeiten, denn es gibt kein Land auf unserer Erde, dem Monte Carlo nicht bekannt ist. Mit dieser Anregung als Start, wird jeder tüchtige Vertreter und Schaumann überall spielend die glänzendsten Geschäfte abschliessen können. "Monte Carlo" ist ein unerhörter Kassenstürmer, und bietet allen Legionairen Gelegenheit, neue Höchstrekorde aufzustellen.



"DIE RUHMSHALLE" DER AUSLANDSABTEILUNG



CZECH COMICS!

Allow us to introduce Messrs. Werich and Voskovec, two very popular Czechoslovakian comedians, who act as masters of ceremonies in the Czechish edition of "Paramount on Parade."

PARAMOUNT AM BROADWAY

"MONTE CARLO" war nicht der einzige Paramount Lustspielschlager, welcher im Monat August seinen Einzug am Broadway hielt. Ihm folgte am 28. August "Animal Crackers," die neueste Sensation der vier lustigen Narren, The Marx Brothers, im Rialto Theater, bei der das stets nach animierte Stimmung lechzende New Yorker Publikum zwar etwas derbe und urwüchsig, aber auf jeden Fall auf seine Rechnung gekommen ist. Die wildesten, närrischsten und verrücktesten Possen, welche je das Licht der Leinwand erblickt haben, verblassen neben den tollen Einfällen des Komikerquartetts in "Animal Crackers."

Im Paramount Theater wurde die neue Saison mit "Grumpy" eröffnet. "Grumpy" ist eine komische und zugleich geheimnisvolle Liebesaffaire in welcher der bekannte englische Schauspieler Cyril Maude die Hauptrolle des alten mürrischen Kriminalanwaltes spielt. Mr. Maude hat, nebenbei bemerkt, diese Titelrolle bereits 1,400 Mal auf der Bühne verkörpert. In diesem Bild zeichnen sich ausserdem Paul Lukas, Phillips Holmes und Frances Dade aus.

Dann kam "Queen High" ins Paramount Theatre. Dieser Film basiert sich auf einen äusserst erfolgreichen Schwank, welcher über ein Jahr lang auf den New Yorker Bühnen gezeigt worden ist. Charles Ruggles, Frank Morgan, Stanley Smith and Ginger Rogers teilen sich die Hauptrollen in diesem urkomischen Film, der sich um zwei verfeindete Teilhaber dreht, von denen jeder die Freuden, keiner aber die Leiden des Etablissements für Damenstrümpfe und Strumpfhalter auskosten will.

Die Sensation des Monats war "Jedermann's Frau" mit Ruth Chatterton und Clive Brook in den Starrollen. Die Künstler, ihr Film und ihres Filmes Titel entwickelten eine derartige Anziehungskraft, dass "Jedermann's Frau" eine zweite Woche im Programm beibehalten wurde. Die hochdramatische Handlung zeigt Brook als einen angesehenen Anwalt und Mitglied der Gesellschaft, welcher Ruth Chatterton, ein Chormädel, heiratet.

ALS wir in der letzten Nummer die Ruhmeshalle der Auslandsabteilung ankündigten, wiesen wir ausdrücklich darauf hin, dass ein jedes Mitglied der Auslandsabteilung, ganz gleich ob Mann oder Frau und in welcher Stellung oder Alterslage, für die Ruhmeshalle vorgeschlagen werden könne; vorausgesetzt, dass er oder sie eine bemerkenswerte Leistung vollbracht oder sich anderweitig um Paramount verdienstlich gemacht hat.

Die Phrasen "bemerkenswerte Leistung" bezw. "Verdienst um die Firma," welche als Bedingung für die Aufnahmewahl in die "Ruhmeshalle" gestellt sind, beziehen sich selbstverständlich auf die verschiedensten Leistungen und Möglichkeiten auf jedem Gebiet, denn es kommt natürlich nicht jeder in die Lage, auf einer wichtigen internationalen Konferenz als Vertreter der gesamten amerikanischen Filmindustrie zu fungieren, wie es bei John C. Graham, dem Leiter Grossbritanniens und ersten Kandidaten der Ruhmeshalle, der Fall war.

Jedem Legionair wird einmal die Gelegenheit geboten, sich auf irgend eine Weise für unsere Firma besonders nützlich zu machen. In jeder Arbeitsroutine gibt es eine derartige Chance. Als Beispiel führen wir nachstehend einige Proben von Verdiensten an, die tatächlich ausgeführt worden sind. Dieselben hätten die betreffenden Personen zu einem Platz in der Ruhmeshalle berechtigt, falls diese Ehrenmitgliedschaft bereits seiner Zeit existiert hätte:

1. Unerhörte Geistesgegenwart, durch welche das Leben eines oder mehrer Angestellte gerettet wurde.
2. Aeusserst intensive Arbeit um in den Besitz einer fehlenden Filmsendung zu gelangen und dadurch einen zufrieden gestellten Kunden zu behalten.
3. Eine ausgezeichnete Idee, durch die Spesen und Arbeit gespart werden können. Ein Vorschlag dieser Art kann genau so gut von der Stenotypistin als vom Vorführer kommen.
4. Ein erfolgreicher Reklamefeldzug, der nicht nur einem einzelnen Film gilt, sondern gleichzeitig auch Paramount's Nimbus im Auge des Publikum fördert.
5. Neue praktische Vorschläge zur Erleichterung und Verbesserung der Prüfung, Aufbewahrung und Versendung von Filmen.
6. Hervorragende Inter-Abteilungsarbeit, durch die, unter grössten Schwierigkeiten, einer entfernt gelegenen Gruppe unserer Organisation ein Dienst erwiesen werden konnte.

Können Sie sich einen Film mit besserer Besetzung als Jack Oakie, Jeanette MacDonald, Kay Francis, Skeets Gallagher, James Hall, William Austin und Eugene Pallette denken? Alle beteiligen sich am letzten Film des Monats "Let's Go Native" (Zurück Zur Natur) und machen vereint eine tropische Insel in der Südsee unsicher. Ein Film voll sorgloser Lebendigkeit echter Jugend.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



ADVANCE MERCHANDISING!

Altho the Royal Apollo Theatre, Budapest, was closed for the summer, the manager, with commendable vision, kept a big sign on the front advertising the theatre's opening in October with our Hungarian version of "The Doctor's Secret."

EXTRA! GAUCHOS TO STAGE "PROSPERITY WEEK"

THE following cable, received at Home Office from Fred Lange, manager of Argentine division, suggests an idea that could be profitably adopted by many of our foreign offices:

Advise McCarthy Gauchos Adhere Prosperity Week October Fifth. Expect Beat All Previous Records.

Mr. McCarthy is head of the Public Relations Cabinet at Home Office, and is the generalissimo in charge of putting over the Paramount Prosperity Week in the United States, which is described on another page of this issue.



BARCELONA CLAIMS WORLD'S RECORD RUN OF "LOVE PARADE"—MADRID IS SECOND

Chevalier Film Establishes New Saturday Record in Sixth Month at Coliseum Theatre — Original Print in Good Condition Still Being Used—Picture's Success Unprecedented in Spain

NO sooner did M. J. Messeri, leader of Spain, read in the July issue that we had awarded the world's record run for "The Love Parade" to the Astral Theatre, Buenos Aires, on the basis of its 16-week showing of the film, then he burned up the wires with the following cable, dated August 5:

Love Parade now in seventeenth week Madrid, twentieth week Barcelona. Still going strong. Attendance so far Madrid over three hundred thousand. Barcelona close to six hundred thousand. Both cities one million population. We claim world's record attendance. You tell 'em!

And just to make the Editor's embarrassment complete, Mr. Messeri sent in a letter he received on August 21 from Casimiro Bori, manager of the Coliseum Theatre, Barcelona, from which we quote the following excerpt:

"Altho we entered yesterday into our sixth month of exhibiting 'The Love Parade,' we broke last Saturday all box office records of all the preceding Saturdays of this season. Never before has it happened in Spain that a show was able to hold up for such a length of time with unfailing success. While exhibiting 'The Love Parade' we have not used more than a single copy, and altho it has been in constant use for over five months, it is still in good condition. We intend using it up to the very last day of exhibiting this film."

We heartily congratulate Mr. Messeri and his entire organization for the splendid way in which they merchandised "The Love Parade."

BYRD PICTURE TO PLAY EXTENDED RUNS IN AUSTRALIA AND NEW ZEALAND

THAT Paramount's epic adventure, "With Byrd at the South Pole," is regarded as a box-office bet of the highest calibre is proven by the cable advice from John W. Hicks, Jr., managing director of Australia, which states that the Antarctic film is scheduled to play the first-run house of Union Theatres in all of the principal Australian cities for extended runs. As Union Theatres, Ltd., is the major outstanding circuit in Australia, this booking is regarded as an endorsement of the highest possible nature.

Further proof of the drawing power of "With Byrd at the South Pole" comes from New Zealand in the form of an announcement that the picture had its first public screening in the Southern hemisphere at the Empire Theatre, Dunedin, on August 22nd. The selection of Dunedin for the premiere was indeed a happy thought for, as those who followed the progress of the expedition will recall, Dunedin was the New Zealand base for all of Admiral Byrd's operations. It was the last land that he sailed from and the first land that he saw when he returned from Little America. Incidentally, it is of interest to mention that Admiral Byrd sent congratulatory cables to the Dunedin exhibitor, mayor, harbor master and other notables.

By the time the Byrd picture has finished its run in the Union Theatres our Aussie showmen should have enough exploitation material to win all 5 prizes in the Byrd contest!

CUBAN CAMPAIGN ON SPANISH "BENSON" A WOW!

OUR Paramount publicists down in Cuba, working under the supervision of General Manager Pratchett, and headed by the indefatigable Marion Ferrera, certainly did themselves proud in their exploitation campaign on "El Cuerpo del Delito" at the Encanto Theatre, Havana.

This is the Spanish version of "The Benson Murder Case," and was the first Paramount foreign language picture to be shown locally. So they had a double incentive to make good. They did—and how!



Illustrated here are but three items of their campaign. In center is the street ballyhoo — a boy on a unicycle—a stunt new to the Havana public. On right is the large head of Ramon Pereda, painted by Mr. Ferrera himself. To the left is the shadow box, two feet deep, which, with the help of flashing lights, made a striking lobby display.



A CHILE FRONT!

The overwhelming success of "The Love Parade" at the Princesa Theatre, Santiago, Chile, was due in no small measure to the effective ballyhoo engineered on behalf of the picture. A sizable electrical sign on the front stimulated attendance.

NOVEL AUTO STUNT USED FOR "WELCOME DANGER"

AS ingenious a stunt as we've ever heard of was used by the Capitol Theatre, Dublin, Ireland, which is ably managed for Paramount by Thomas Reddin, to exploit "Welcome Danger." Here's what our Irish showmen did:

By tying up with the local General Motors agency, they obtained a Chevrolet truck, stripped the body from the chassis and reversed it, complete with radiator, lamps and other fittings. The car was then covered with the usual ad matter and driven around town, the driver being concealed at the back end. In other words, the front of the car was really the back and vice versa. Imagine the effect on the passersby!



"MONTE CARLO—OBRA-PRIMA DE LUBITSCH

A TEMPORADA cinematographica do Rivoli, o frequentado theatro da Broadway, foi inaugurada a 27 de Agosto, com bello espectaculo de gala, apresentando-se a super-producção "Monte Carlo," comedia ligeira, soberbamente dirigida por Ernst Lubitsch. Os ingressos para esse acontecimento de nota, como é a apresentação de um filme de Lubitsch, foram vendidos a $5.50, o que não evitou que a casa se enchesse de gente distincta, contando-se entre a grande assembleia algumas celebridades de téla.

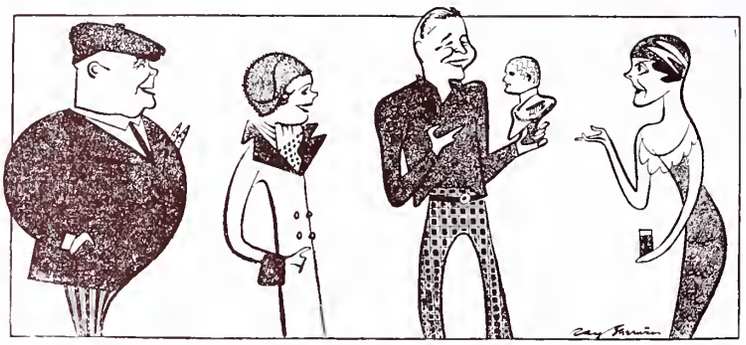
A julgarmos pelo enthusiasmo que se levantou em torno do Rivoli na estreia e noites subsequentes, como tambem pela critica elogiativa dos jornaes, podemos desde já dizer que "Monte Carlo" não é somente superior a "The Love Parade,"—é o mais bello espectaculo, cheio de verve e scintillações de genio, que já nos deu o cinema falado. Os seus dialogos, moldados no mais **sophisticated** dos estylos, através do qual, aqui e alli, uma satira insinua a cabecinha ponteaguda de vibora, vão magnificamente bem com a direcção de Lubitsch, tão mobil, cheia de inesperados, tão cinematographica, em summa, porque nella não ha planos-razos. O seu eminente **metteur-en-scéne** deve ter lançado as bases deste filme com a fito de fazel-o muito mais popular que "The Love Parade," o que elle de facto conseguiu.

Quem apreciou o trabalho de Jeanette MacDonald em "The Love Parade" e em "The Vagabond King" e julgou que a linda estrella tinha alli dado tudo o que o seu talento lhe permittia dar, terá uma grande surpresa em vendo "Monte Carlo," porque neste filme Miss MacDonald se nos revela uma comediante de primeira, felicissima nas suas attitudes nos seus gestos significativos, tudo dando a entender sem se valer dos resursos já sediços da comedia vulgar.

Como elegante galan, tem Miss MacDonald o famoso actor inglez Jack Buchanan, perito na comedia musical, o qual interpreta em "Monte Carlo" o papel de um romantico conde que, como supposto "coiffeur" da nobre desconhecida, consegue conquistar-lhe o coração. Ha seis bellissimas canções e o acompanhamento de todo o filme, composto de musica inspirada e deliciosa.

A direcção de "Monte Carlo" é alguma cousa de verdadeiramente genial, bastando ser de Lubitsch para que logo comprehendamos todas as suas phenomenaes batidas de camera, que tanta alegria e vida dão á producção.

Para o mercado estrangeiro, podemos affirmar que não haverá este anno filme mais apropriado que "Monte Carlo," cujo mero titulo, por sua popularidade, bastará para attrahir o grande publico aos cinemas que exhibirem o filme, quando não bastassem os passados exitos de Miss MacDonald e a proficiencia artistica do grande Lubitsch, o mais formidavel talento directivo do cinema.



A PARAMOUNT NA BROADWAY

ENTRE as comedia estreiadas durante o mez de Agosto, não foi "Monte Carlo" a unica peça de valor; "Animal Crackers," esfusiante farsa dos irmãos Marx, iniciou a sua temporada a 28 de mesmo mez, no Rialto Theatre, e desde então as enchentes tem-se repetido noite e dia. De todas as estripulias comicas daquelle quarteto de preciosos loucos, contem este novo filme indiscutivelmente, o maior numero dellas, provindo dahi o seu grandioso triumpho.

A nova temporada no Theatro Paramount teve inicio com "Grumpy,' cujo principal personagem foi creado na téla por Sir Cyril Maude, o mesmo que o interpretára no palco nada menos do que 1,400 vezes. Esta mesma producção foi repetida em hespanhol sob o nome de "Cascarrabias," tendo tido o primoroso actor Ernesto Vilches, muito conhecido aqui e lá fóra, como creador do velho ranzinza que serve de **pivot** á historia.

"Queen High," filme que se seguiu a "Grumpy" no cartaz do Paramount, é versão de uma deliciosa comedia musical, tão popular que permaneceu num mesmo theatro, na Broadway, durante mais de um anno.

Dramaticamente falando, "Anybody's Woman' constituiu o maior successo do mez. Ruth Chatterton e Clive Brook conseguiram formar linha, de manhã á noite, á porta do Paramount, que se viu sempre atopetado. Uma outra prova do valor deste filme é que ficou para uma segunda semana no nosso grandioso cine-theatro da Broadway.

Jack Oakie e Miss Jeanette MacDonald proporcionaram tambem bellos momentos de alegria com a sua dominante comedia "Let's Go Native,' cujo argumento dá razão para os mais desopilantes incidentes.

"SAP FROM SYRACUSE"

Here are the players, as sketched by the staff artist of the "New York Evening World," who provide the fun in this Oakie comedy. Left to right: George Barbier, Ginger Rogers, Jack Oakie (holding bust of Napoleon) and Betty Starbuck.

A FRANÇA PASSA Á FRENTE NO CONCURSO

QUEM passar a vista pela pagina de entradas do nosso concurso internacional de rendas ha de notar que a França entra agora a exercer alli uma nova funcção.

Com rarissimas excepções, todos os departamento viram as suas quotas em diminuição. Entretanto, a despeito de tudo, estão a França e a Hespanha travadas num renhido desafio. Os "Matadores," que vinham formando em primeira linha, passaram agora para o sexto logar, emquanto que a França salta dalli para o primeiro.

O Mexico e Argentina dão provas de grande resistencia, luctando respectivamente pela obtenção de alguns pontos. Em outro sector, vemos a Gran Bretanha e a Italia, duas grandes batalhadoras, que passam para o quarto logar e forçam os "Bulldogs" dalli para o oitavo. Uma brisa favoravel faz Australia conquistar o quinto logar e Guatemala o nôno. O Brasil metteu uma lança em Africa ao passar do decimo-setimo para o decimo degráu, emquanto que a Scandinavia, muito ao contrario, cahiu de doze para dezenove.

Com o augmento das quotas, já o sabem todos, terão os departamentos de luctar contra mais duros empecilhos, o que aliás torna o concurso mais interessante para todos. A nossa Legião Estrangeira sempre soube defender os seus sectores, e por isso nós esperamos que as proximas entradas venham modificar muito mais a face das cousas.



O "HALL OF FAME" DA LEGIÃO ESTRANGEIRA

AO annunciarmos, em a nossa edição passada, o estabelecimento do "Hall of Fame" da nossa Legião Estrangeira, dissemos que as honras de inclusão nesse quadro podem sobrevir a qualquer membro da Paramount, não importa quão humilde seja a sua funcção, uma vez que elle ou ella tenha realizado uma acção de destaque ou um serviço extraordinario do qual resulte um beneficio moral ou material para a nossa companhia.

A phrase "acção de destaque" ou "serviço extraordinario" que offerece a base para eleição ao "Hall of Fame" é bastante elastica, e não quer por isso dizer que o membro da nossa Legião Estrangeira tenha de representar toda a industria do cinema numa importante reunião internacional, como se deu com Mr. John C. Graham, gerente geral do territorio inglez, para que veja o seu nome figurando entre os dos outros homenageados.

Entretanto, qualquer um terá a opportunidade de, dado o momento, prestar esse relevante serviço á companhia, fazendo assim jús áquelle merecido tributo. Por exemplo, qualquer dos casos mencionados abaixo, perfeitamente ao alcance de quem quer que seja o funccionario, poderá servir de base á eleição do socio para o nosso "quadro de honra." Enumeremos os exemplos:

1. Prompta resolução ou presença de espirito, graças ao que se salve a vida de ou mais membros de um dos nossos departamentos.
2. Expediente posto em pratica por um funccionario da companhia na falta de distribuição de um filme programmado, devido ao que se evite um arrefecimento entre o freguez e a nossa agencia.
3. Suggestão ou ideia devido á qual consiga a agencia ou central economisar trabalho e despesas. Uma tal ideia poderá surgir de qualquer um dos empregados.
4. O organizar uma campanha de publicidade em torno de varios ou de um só filme, serviço esse que resulte em maior prestigio para o nome da Paramount.
5. Applicação de um systema de tratamento e cuidado dos filmes, quer no exame e repassamento das bobinas, na armazenagem, remessa, projecção, etc.
6. Qualquer serviço prestado á companhia e por meio do qual resulte na distribuição, a tempo e a hora, de um filme que de outro modo lá não se realizaria.

STAR GREETS VISITORS

Ramon Pereda, (third from left) star in Paramount Spanish versions, received prominent members of the Brazilian delegation to the Pan-American Reciprocal Trade Conference, when they paid our Hollywood studio a visit. On the extreme left is David Moretzsohn, Brazilian consul to New York City.



PIRANDELLO IS COMING!

Luigi Pirandello, famous Italian playwright and author, was a recent visitor to our Paris studio. He goes to Hollywood shortly where he will prepare four films for us. Above left to right: Messrs. Torre, Brancoli and Pirandello in the Paris studio.

LA FRANCIA E IN TESTA NEL CONCORSO

POTRETE constattare dalle posizioni delle diverse divisioni, che troverete su un altra pagina. che colpo forte che è stato dato dalle nuove quote. Senza eccezione ogni Divisione dimostra una diminuzione di percentuale. Ciò nonostante, qualche ufficio, malgrado l'aumento di quota, è riuscito a migliorarsi di posizione. Il cambio più senzazionale, che in fin dei conti è come uno scambio, è stato della Spagna e della Francia. I "Matadors," che da parecchi mesi erano in testa si ritirono al sesto posto mentre la Francia che era al sesto passa al primo.

Il Messico e l'Argentina dimostrano grande resistenza e volontà di vincere, ritenendo i loro posti quale secondo e terzo. Un altro scambio è stato fatto dall'Italia e dalla Gran Bretagna. Cosi i "Bulldogs" passano all' ottavo e l'Italia avanza al quarto. Ancora un' altro scambio che dà il quinto posto all' Australia ed il nono a Guatemala. Il Brasile si è avanzato spettacolosamente dal dieiasettesimo al decimo, mentre, dall' altra parte, la Scandinavia è sdrucciolata dal dodicesimo al decimonono.

Si vede dunque, che aumentando le quote, ogni ufficio dovrà lottare aneora più forte per dare quei risulati che gli amministratori si aspettano.

La Legione Straniera non ha mai maneato di fare sempre bella figura e ci sentiamo sicuri che fra qualche mese mostrerà un miglioramento straordinario.

LESSON IN LOVE!

"You must fake surprise and bewilderment when the lad you really want to catch proposes," Stanley Smith is advising Mitzi Green. The diminutive comedienne is getting ready for her first leading feminine role opposite Jackie Coogan in Paramount's production of Mark Twain's immortal classic, "Tom Sawyer."

"MONTE CARLO" E IL NUOVO CAPO LAVORO DI LUBUTSCH

PARAMOUNT ha inaugurato la nuova stagione cinematografica al Teatro Rivoli di New York, il 27 agosto colla "Première" di gala dell' ultima commedia di Lubsch — "Monte Carlo." I biglietti per questa rappresentazione erano di $5.00 ed il pubblico distintissimo che era presente per divertirsi e ridere un poco, era composto di parecchi personaggi importanti tanto del teatro quanto dello schermo. L'intusisamo d'un pubblico così competente e l'opinione generale della stampa, indicano, senza alcun dubbio, che "Monte Carlo" non solo è più spettacoloso che "Il Principe Consorte," ma che è veramente un passo definitivo in avanti in quanto riguarda il trattenimento cinematografico.

L'originalità, l'umore, la satira, ed altri piccoli punti, ci fanno vedere la mano di Lubitsch, che ancora una volta dimostra la sua abilità di creare. Questo eminenete direttore si è messo in testa di produrre qualchecosa di maggior interesse al pubblico in generale, che "Il Principe Consorte," e veramente si deve ammettere che è riuscito.

Coloro che videro Jeanette MacDonald tanto nel "Principe Consorte' quanto in "Se Io fossi Re" troveranno che questa simpatica artista ei mostra in "Monte Carlo" che è capace di fare pure le parti comiche. Anzi, riproduce la commedia con una disinvoltura tale e con una grazia cosi naturale, che è un piacere poterla ammirare. Jack Buchanan, rinomato arista della "Varietà" inglese prende la parte principale maschile, quella d'un conte molto romantico che si spaccia per parrucchiere per poter essere presso la misteriosa contessa, ossia Jeanette MacDonald. La musica è gaia, leggera e melodiosa, e d'una qualità indimenticabile. In tutto ci sono sei nuove canzoni delle quali tre sono il furore attuale di Broadway. Ancora una cosa dobbiamo dire circa "Monte Carlo," cioè che lo scenario è d'un lusso straordniario eon parecchie scene d'una stupendità oltre-moderna.

Per il riparto straniero, "Monte Carlo" ineorpora tanto un titolo, come pure materiale che si potrà vendere facilmente. Non c'è nessun paese al monde che non ha sentito parlare del piccolo Prineipato, e incomineiando con un vantaggio simile, la risorsa dei nostri venditori e dei nostri esibitori potrà fare il resto. "Monte Carlo" sarà indubbiamente un' altro suecesso pel bottèghino, ed offrirà di nuovo oceasione ai legionari di stabilire dei nuovi records.





MARXIAN FALSE FACE!

To evade the hands of the law, Harpo Marx, member of that well known family of Marx, Marx, Marx and Marx, assumes a false face. From the expression on the face of the policeman, it is obvious that he is convinced Harpo is not a criminal but a lunatic. And he's gosh-darned right about it! In fact, all the Marx Brothers are crazy! That's just why it's impossible to keep a straight face watching their wild, nutty doings in "Animal Crackers."

PARAMOUNT SU BROADWAY

"MONTE CARLO" non fù la sola commedia che Paramount mise su Broadway nell' agosto. "Animal Crackers," un vero spettacolo fantastico coi quattro "pazzi," i fratelli Marx, ha aperto la stagione al Rialto il 28 agosto, e da quel giorni il popolo di New York non fa altro che nutrirsi colle rise che suscita questa pellicola. non si è Mai visto sullo schermo uno spettacolo così pieno di atti pazzeschi quanto quegli dei nostri quattro amici, e naturalmente il pubblico non fa altro che ridere dal principio alla fine.

La nuova stagione al Paramount iniziò con "Grumpy," cui personaggio principale fù creato sullo schermo da Cyril Maude, rinomato attore inglese che fù l'intreprete della stessa parte niente meno che 1400 volte sul teatro. Paul Lukas, Phillips Holmes e Frances Dade sono gli altri attori. "Grumpy" è una storia di mistero, amore e commedia, el il Sig. Maude, nella sua parte del vecchio avvocato criminale, è magnifico.

"Queen High" il film che seguì "Grumpy" al Paramount, è la versione d'una deliziosa commedia così popolare, che nel teatro su Broadway ci rimase per più d'un anno. Charles Ruggles, Frank Morgan, Stanley Smith e Ginger Rogers sono gli artisti principali, quelli che contribuiseono al maggior esito dei passaggi i più irrisistevoli.

Dal punto di vista dammatieo "Anybody's Woman" costituisce il miglior successo del mese. Ruth Chatterton e Clive Brook sono la ragione per la quale c'era una coda senza fine di gente all' entrata del Paramount per più di due settimane. Ed è solamente un film che vale proprio la pena che è capace di fare questo su Broadway.

Jack Oakie e Jeanette MacDonald furono ancora risponsabili per dei bei momenti allegri in una commedia dominanate "Let's Go Native," cui argumento è la ragione per diversi ineidenti divertevoli. James Hall, Kay Francis, Skeets Gallagher, William Austin, Eugene Pallette ed altri fanno parte della numerosa squadra d'artista, che, naufraghi su un isola tropicale, mostrano ehe non vale la pena perdere coraggio, e si divertono lo stesso.

IL "HALL OF FAME" DELLA LEGIONE STANIERA

IL Mese scorso, facendo il nostro primo annunzio dell'inaugurazionc del "Hall of Fame" della Legione Straniera, fecimo notare che sono elegibili tutti coloro che, senza considerare ctà, posizione, sesso o qualsiasi altro fattorc, hanno fatto o compiuto qualche servizio straordinario per il benc e per la buona nomina ed il prestigio della Paramount.

L'espressione "servizio straordinario" che è la base per poter essere elegibili al "Hall of Fame." e sufficientemente elastica da includere una varietà di compimenti molto larga. Non è detto che perché il primo personaggio da essere eletto, ossia il Sig. John C. Graham, capo nostro nella Gran Bretagna, lo fu perchè rappresentò l'industria cinematografica americana in una conferenza internazionale, che gli altri devono fare lo stesso. Ognun' uno di voi ha certamente l'occasione a qualche epoca o altra di rendere un servizio straordinario alla Compagnia mentre eseguisce le sue mansioni giornaliere. Per esempio qualunque dei compimenti elencati qui sotto, purchè sia stato eseguito mentre nel servizio della compagnia, avrebbe reso l'individuo in parola eligibile ad occupare un posto nel "Hall of Fame," se a quel tempo questa onorevole società fosse esistita.

1. Un azione spontanea che salvò la vita d'una o più persone nell'ufficio.
2. Del lavoro in connezione con una mancata spedizione di qualche pellicola, che ebbe per scopo il rendere soddisfatto il nostro cliente, anzichè perderlo.
3. Un idea brillante che ha salvato tanto lavoro quanto spese. Un suggerimento tale potrebbe venire persino da una stenografa od un semplice impiegato d'ufficio.
4. Una campagna straordinaria di esplotazione che non solo ha aiutato ad un pellicola individua, ma che ha guadagnato il prestigio e la stima del pubblico per "Paramount."
5. L'introdurre delle nuove maniere pratiche per salvaguardare il buon stato delle pellicole, mentre vengono esaminate, messe in deposito, spedite, come pure mentre sono trattate dai proiettisti.
6. Dello splendido lavoro fra riparti diversi, sotto difficoltà enorme, per rendere servizio urgente a qualche lontana suecursale della nostra organizzazione.

Behind the Screen in



"FOLLIES" BEAUTY SIGNED!

JULIETTE COMPTON, formerly of the Ziegfeld "Follies" and more lately with British screen productions, has been signed by Paramount as a featured player as a result of her recent work in "Anybody's Woman" and in "Morocco."

Her initial work under the new contract will be a prominent part in William Powell's next picture, "New Morals," from a screen play by Frederick Lonsdale, which Victor Schertzinger will direct. Fay Wray has the leading role opposite Powell.

NEW SCENARIO EDITOR!

D. A. Doran, Jr., is the newly appointed scenario editor at our New York studio. As soon as he took over his new duties, Mr. Doran announced the creation of a "Writers' Council," so that every treatment, adaptation and scenario will have the benefit of the combined experience of all the members of the writing staff.

"EL DIOS DEL MAR"



Ramon Pereda

RAMON PEREDA has been assigned to his first starring part, the leading role in the Spanish version of "The Sea God" ("El Dios del Mar.") Pereda's ascension to starring rank comes just four months after his first appearance before a movie camera.

As Leandro, in "El Dios del Mar" he will play the part of a vagabond adventurer who follows the trail of fortune into a remote and little known part of the South Sea Islands.

Rosita Moreno will have the chief feminine role in the film, which will be directed by Edward Venturini.

Jesse L. Lasky, Jr., who recently joined Paramount's foreign production department at the Hollywood studio as assistant to Geoffrey Shurlock, associate producer, is taking his first active interest in picture making in the production of "El Dios del Mar."

He will be the contact man of the unit with the supervisor while the company is away on location, and will be seen in the picture as a very minor member of the cast in a cafe scene.

MR. LASKY COORDINATES PRODUCTION ACTIVITIES



TO knit more closely Paramount's world-wide production activities, Jesse L. Lasky, vice-president in charge of production, has just announced a re-alignment of executive duties within the department.

Walter F. Wanger, who will continue as general manager of the production department, will be responsible for the co-ordination of all inter-studio activities. B. P. Schulberg, who was general manager of West Coast production, has been appointed managing director, and will assume active charge of all production at our various studios. Harry M. Goetz, assistant treasurer, becomes comptroller of the production department.

In line with the new policy of increasing the production output at the New York studio, Ernst Lubitsch has been appointed supervising director at our Eastern studios, and will make his next picture there. Hector Turnbull associate producer in the Hollywood studios, will be transferred to New York to take charge of new vehicles starring Nancy Carroll, Ruth Chatterton and Claudette Colbert. James R. Cowan, general manager of the New York studio, will continue as chief executive there. It is planned to increase the production facilities in the East.

"ALONG CAME YOUTH"



Charles Rogers

CHARLES ROGERS' new starring vehicle, "Along Came Youth," is based on Maurice Bedel's Continental novel, "Molinoff," and centers about a young American who finds himself stranded in London with no money and a bad-tempered race horse.

The screen play is the work of George Marion, Jr., and the scenario is by Marion Dix. Rogers is being co-directed by Lloyd Corrigan and Norman McLeod. His leading woman is Frances Dee, former extra girl who was chosen as Maurice Chevalier's lead in "Playboy of Paris."

Rogers, incidentally, has just signed a new contract with Paramount which assures his services to our company for a term of years. Rogers has never worked for any other company and is a "discovery" of the old Paramount School.

"THE RIGHT TO LOVE"



Ruth Chatterton

RUTH CHATTERTON, who has just been signed to a new Paramount contract, is to be starred in "The Right to Love." She will portray the dual role of a mother and her daughter — an unique proceeding before the sound-recording camera. Paul Lukas will have the leading male role.

"The Right to Love" is based on Susan Glaspell's notable book, "Brook Evans." The dramatic part carries Miss Chatterton from a girl of twenty to the middle-aged mother of an emotion-driven daughter of eighteen. The locale will take her from America to out-of-the-way regions of India and the Orient.

This production will be Richard Wallace's first directorial assignment since his recent return from a world tour. Zoe Akins, playwright and novelist, will handle the adaptation.



AUSTRIAN EDUCATIONAL COMMISSION VISITS N. Y. STUDIO

Frank Morgan, Paramount featured player, officially welcomed a number of distinguished visitors, members of the Austrian Educational Commission, to our New York studio. The group includes, left to right: Frank Morgan, Dr. Emil Maurer, District Governor Substitute of the VII Viennese Municipality; Paul Richter, National Councillor; Quirin Kokrda, official City Councillor of the Confederate Capitol, Vienna; Alexander Taubler, Managing Umpire Substitute; Gabriele Prost, National Councillor; Dr. Josef K. Friedjung, Deputy to the Diet; and Anton Jenschik, Deputy to the Diet.



"TOM SAWYER" STARTS!

"TOM SAWYER," the Paramount talking production of Mark Twain's immortal story of boyhood, in which Jackie Coogan, pictured above, returns to the screen in the title role, has started production on the West Coast. The company has gone to the Saeramento River to film scenes typical of the Mississippi in its heyday. The production is under the direction of John Cromwell. A faithful screen adaptation, which includes all of the book's original characters, has been made by Sam Mintz, Grover Jones and William Slavens McNutt.

A cast of well-known stage and screen names has been assembled for "Tom Sawyer." Mitzi Green, the youngster who leaped into screen fame with "Paramount on Parade," "Honey" and other hits, plays Beeky. Junior Durkin, notable for his performance in "Courage" and other Broadway stage productions, has the memorable role of Huekleberry Finn.

"LADIES' MAN"



Paul Lukas

PAUL LUKAS has just received a reward of merit in being assigned to the title role of Paramount's talking film production of "Ladies' Man" from Rupert Hughes' unusual novel of the same name.

In announcing this production and the casting of Lukas, Mr. Lasky stated that the actor has become one of the favorites of the audible screen through his series of portrayals as leading character actor in more than sixteen pictures during the past two and a half years.

Direction of "Ladies' Man" will be in the hands of Louis Gasnier and David Burton. Bartlett Cormack, is adapting the story for the screen.

TITLE CHANGES!

"The Santa Fe Trail" has been definitely chosen as the title for the Richard Arlen picture, previously called "West of the Law."

"The Virtuous Sin" is the final title of the picture adapted from the popular Continental play, "The General," by Lajos Zilahy.

Paramount Studios



JACK OAKIE'S NEXT IS "SEA LEGS"

JACK OAKIE'S new starring vehicle, dealing with the comedy vicissitudes of a gob who gets shanghaied, is called "Sea Legs."

Victor Heerman is directing, and the screen play is by George Marion, Jr. In the cast are Harry Green, Lillian Roth and Eugene Pallette.

"MANHATTAN MARY" IN WORK AT N. Y. STUDIO

PRODUCTION of "Manhattan Mary" has started at the New York studio under the direction of Norman Taurog. Ed Wynn plays the same role in the film which he made famous on the Broadway stage.

In addition to Wynn, Ginger Rogers, Stanley Smith and Lou Holtz, are the principal players.

PARIS STUDIO BEGINS 13th LANGUAGE FILM

THE Paramount studios in Joinville, outside of Paris, have just begun production of the first talking picture ever made in the Roumanian language. This will mark the thirteenth language adapted to the talkies by our European production plant since its inauguration six months ago by Robert T. Kane, general manager.

Pictures have already been made in the following languages: French, Spanish, Italian, Swedish, Polish, Hungarian, Czechoslovakian, German, Portuguese, Croatian, Dutch and Russian.

FIRST OF NEW PARAMOUNT PICTORIALS COMPLETED

The first issue of the new series of Paramount Pictorials has been completed. It embraces four items: "Let's Make Up, Girls," "Meet Miss Bow," "Hot Chips" and "Soldiers of the Desert."

In the first, a French beauty specialist explains to a lot of pretty girls how to apply make-up; the second deals with Clara playing around on the beach with her dog; the third shows a number of boy sculptors working in a Mexican school; and the last gives some remarkable shots of the camel cavalry on the Arabian desert.

"FIGHTING CARAVANS" TO BE ELABORATE FILM

HISTORIC days of the western frontier will be brought to the screen in the filmization of Zane Grey's "Fighting Caravans," as one of Paramount's most ambitious undertakings for the coming season. The same elaborate production scale which made Emerson Hough's "The Covered Wagon" an outstanding silent epic will be given this Zane Grey story of wagon trains battling elements and Indians to cross the great plains.



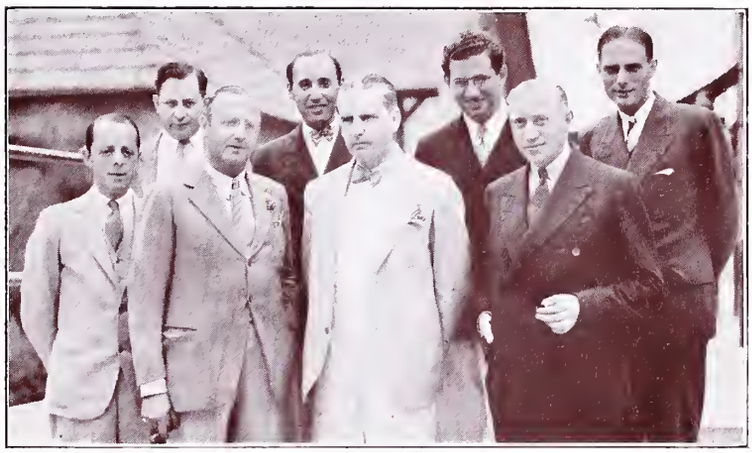
Lily Damita

Gary Cooper is to carry the leading romantic assignment, that of a famous Indian fighting scout of the early west.

Lily Damita, who has been borrowed from Samuel Goldwyn, will have the chief feminine part as Gary's childhood sweetheart.

"Fighting Caravans" will mark the reunion of Ernest Torrence and Tully Marshall for the first time since they appeared together in their memorable character roles in "The Covered Wagon."

Direction of "Fighting Caravans" will be in the hands of Otto Brower and David Burton. This will mark Burton's first film work for Paramount. He joined our organization recently, following a successful career as a stage director. The screen play for "Fighting Caravans" has been written by Keene Thompson and Edward E. Paramore, Jr. Agnes Brand Leahy is preparing the continuity.



AUSTRALIAN SHOWMAN HONORED AT STUDIO LUNCHEON

Dan Carroll, managing director of Carroll's Musgrove Theatres, Ltd., of Australia, was the honored guest at a studio luncheon tendered him by Paramount production executives on the West Coast. The group above includes left to right (lower row): Al Kaufman, Jesse L. Lasky, Dan Carroll and B. P. Schulberg. (Upper row): Henry Herzbrun, Sam Jaffe, David Selznick and Mel Shauer.

NANCY CARROLL WILL STAR IN "TWO AGAINST DEATH," ORIGINAL STORY

AN original screen story by Dana Burnet, tentatively titled "Two Against Death," has been purchased by Paramount and will serve as Nancy Carroll's next starring vehicle, which will be filmed at the Eastern studio. George Abbott will direct it.

Miss Carroll, with Fredric March and Frank Morgan, recently finished making "Laughter" at the New York studio.

MARY BRIAN has arrived in New York to play a leading role in "The Royal Family," which will soon go into production at our Eastern studio. This is a talking version of the noted comedy by Edna Ferber and George S. Kaufman, which has been adapted by Herman Mankiewicz and will be co-directed by George Cukor and Cyril Gardner.



MARY BRIAN TO BE IN "THE ROYAL FAMILY"

In "The Royal Family" Miss Brian will share screen honors with Ina Claire, Fredric March, Charles Starrett and Henrietta Crossman, which is as distinguished a cast of stage and screen players as you could wish for.



"HER WEDDING NIGHT" NEW BOW FILM

"HER WEDDING NIGHT," revealing the amusing and romantic adventures of a red-headed movie star who tries to escape the men, and a song writer whose numerous lady friends make life miserable for him, has been selected as Clara Bow's next screen vehicle. Miss Bow has just signed a new contract with Paramount, marking her fifth year with our company. Direction has been placed in the hands of Frank Tuttle. The adaptation of this Avery Hopwood farce is the work of Henry Myers.

Charles Ruggles, Ralph Forbes, Skeets Gallagher (pictured above with Clara) and Rosita Moreno compose the strong supporting cast.

LLOYD FOOTBALL COMEDY FOLLOWS "FEET FIRST"

HAROLD LLOYD, having gotten well along in his next production, "Feet First," is already laying plans for the comedy to follow this one. Lloyd announces that the ensuing talking picture to be released by Paramount will be a football comedy.

It will be recalled that one of Lloyd's greatest successes was "The Freshman," in which he had exciting football scenes. While the new picture will likewise have climacteric episodes on the gridiron, it will be very different in detail from its predecessor, since Lloyd believes that sound offers many opportunities for football comedy which could not be utilized in silent pictures.

He is already so enthusiastic about the production that he is mapping it out as he works on "Feet First." This will insure that the story will be ready for shooting by the time he finishes his new picture, and the Lloyd organization for the first time will immediately go from one picture to another without the usual interlude of three months or more.

TITLE CHANGE!

"Pampered Youth" has replaced "The Best People" as the title of the production featuring Miriam Hopkins, Frank Morgan and Charles Starrett.

EEN BUITENLANDSCHE EERELIJST

IN ons vorig nummer bespraken wij het instellen van een Eerelijst voor Buitenlandsche Paramounters en legden den nadruk op het feit, dat alle Buitenlandsehe Paramounters, welke positie zij ook mogen bekleeden en onversehillig van leeftijd, sekse, of andere factoren, verkiesbaar zijn, mits hij, of zij, een buitengewone prestatie heeft verricht in het belang van Paramount, of op eenige wijze heeft bijgedragen tot het verhoogen van Paramount's prestige.

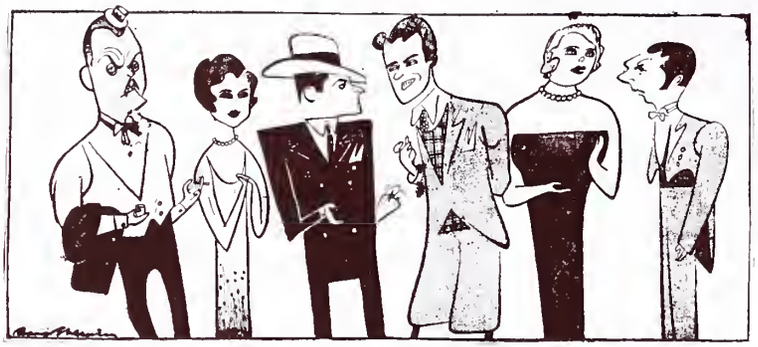
De bepalingen van "buitengewone prestatie" en "buitengewone dienst" als basis voor een plaats op de Eerelijst zijn voldoendo elastiseh om een groote verseheidenheid persoonlijke prestaties daaronder te bevatten. Het is niet iedereen gegeven de geheele Amerikaansehe film industrie te vertegenwoordigen op een belangrijke conferentie van internationaal karakter, zooals dit vergund was aan den Heer John C. Graham, den Engelsehen vertegenwoordiger van Paramount, waarmee hij een eereplaats op het Eerelijstje won.

Doeh iedereen wordt in de gelegenheid gesteld een buitengewonen dienst aan Paramount te bewijzen, van welken aard deze ook moge zijn. Het onderstaande staatje van buitengewone diensten en prestaties kan U een idee geven van de veelzijdigheid Uwer diensten, teneinde een plaats op de eerelijst te veroveren. Zonder namen te noemen, deelen wij nog mede, dat deze onderstaande prestaties werkelijk verricht zijn door den een of anderen Paramounter, die zonder twijfel thans op de Eerelijst zou prijken, indien de Eerelijst eerder ingesteld was.

1. Groote tegenwoordigheid van geest, waardoor een of meerdere Uwer collega's aan groot gevaar ontsnapten.
2. Vlug handelend optreden in verband met het niet afleveren eener filmcopie, tot tevredenheid van den klant, die daardoor niet voor Paramount verloren ging.
3. Een schitterend idee tot bezuiniging. Zulk een idee valt binnen het bereik van een stenotypiste, of van een verhuurder.
4. Een effectieve exploitatie campagne van een film, waardoor het prestige van Paramount onder het publiek verhoogd wordt.
5. Practische methoden voor het behandelen, inspecteeren, verzenden en vertoonen van films.
6. Een schitterend staaltje van samenwerking met andere afdeelingen, waardoor, ondanks de vele hinderpalen, een groote dienst werd bewezen aan een ver afgelegen kantoor onzer organisatie.

"THE FLYING DUTCHMAN"

That was the appropriate nickname bestowed on Paramount's trackless train during its triumphal tour through Holland. Picture on the right was taken in front of our Amsterdam office, and shows the personnel on the steps. F. A. Lobkowicz, in charge of the train, is standing near it, second from right.



"QUEEN HIGH"

This is how the principal characters in this Paramount musicomedy looked to the staff artist of the "New York Evening World." Left to right: Frank Morgan, Ginger Rogers, Rudy Cameron, Stanley Smith, Helen Carrington and Charles Ruggles.

"MONTE CARLO" HET NIEUWE MEESTERWERK VAN LUBITSCH

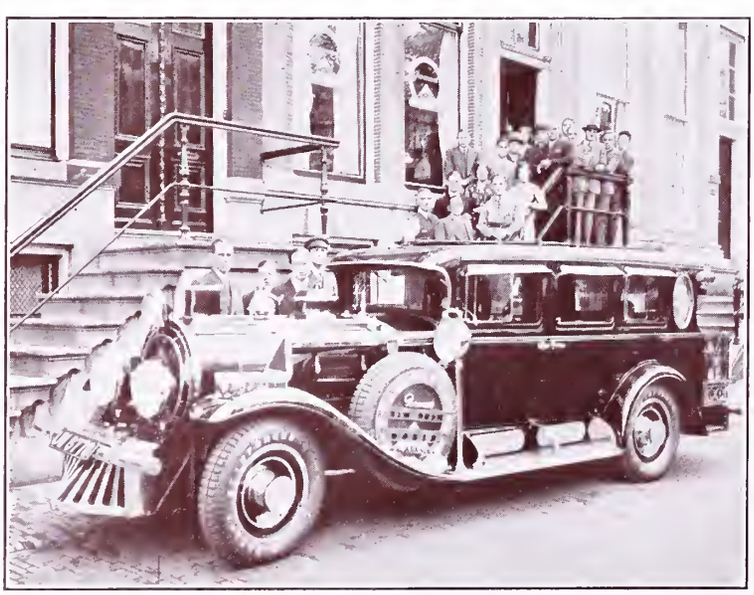
PARAMOUNT'S nieuwe speelseizoen werd op gedenkwaardige wijze ingeluid op 27 Augustus jl. met een gala première van "Monte Carlo," in het Rivoli Theater, te New York. "Monte Carlo" is de jonste muzikale klueht van den beroemden regisseur Ernst Lubitsch. De entrees voor dezengala avond bedroegen $5., en onder de vele notabelen die deze nieuwe produetie bewonderden en applaudisseerden bevonden zieh vele bekende tooneel- en film beroemdheden.

Het enthousiasme dezer première bezoekers en hetalgemeene oordeel van de Pers duiden zonder twijfel aan, dat "Monte Carlo" niet alleen "De Liefdes Parade" in alle opziehten overtreft, doch tevens een mijlpaal is in het ontwikkelingsproees van de spreekfilm. Lubitsch, de meester, doet zieh in alle scenes gevoelen. Zijn satire, zijn humor, zijn geestigheid als raconteur par excellenee —hij vertelt zijn films alvorens deze in productie gaan—kortom alle details dragen het stempel van perfeetie. "Monte Carlo" is op en top een Lubitseh film en een bewonderenswaardige prestatie in de toeh zoo rooskleurige loopbaan van den wereldberoemden regisseur.

Wat hij met een actrice als Jeanette MaeDonald verricht grenst aan het ongelooflijke. Wij kennen haar uit "De Vagabond Koning" en uit "De Liefdes Parade," doch haar veelzijdigheid als aetrice komt eigenlijk pas in deze film tot haar reeht. In deze productie ontpopt zij zieh als de comédienne par exeellenee en dat zonder eenige gedwongenheid, inspanning en steeds met een lief en wellevend eharme. Mejuffrouw MaeDonald speelt in "Monte Carlo" de rol van een modiste, op wie een jonge graaf verliefd wordt. De keuze voor de rol van dezen jeugdigen Don Juan viel op Jaek Buchanan, den gevierden Engelschen operette zanger en aeteur. En het kan met reeht een zeer gelukkige keuze genoemd worden. De vrouwelijke, zoowel als de mannelijke hoofdrollen zijn àf. De muziek is welluidend en het ontbreekt niet aan lustige, gemakkelijk te herinneren melodieën, totaal zes in getale, waarvan zeker drie overal direet ingang zullen vinden.

De decorateurs hebben eveneens een pluimpje verdiend. De enscneering, de decors—in ultra modernenstijl—zijn een lust voor de oogen.

Het zal voor de buitenlandsche afdeeling geen moeite zijn deze film te exploiteeren. Kan men zich een intrigeerender en kraehtiger titel voorstellen dan "Monte Carlo?" Neen, nietwaar? Waar op de wereld heeft men nooit van het glansrijke en moderne Monte Carlo gehoord? "Monte Carlo" is een film, die den publiciteits chef, den verhuurder een voorsprong geeft. Wij verwaehten er veel van. Eenveel, zoo niet meer, dan in Amerika.



FRANKRIJK No. 1 IN HET CONCOURS

UIT den stand der eompetitie elders gepubliceerd in deze editie, blijkt wat een ommekeer de nieuwe quota's hebben teweeg gebraeht. Alle kantoren hebben zonder uitzondering in pereentage verloren. Desnietaltemin is het verschillende kantoren gelukt hun percentages te verbeteren. De meest sensationneele verandering is wel die van Spanje en Frankrijk. De "Matadors," gedurende zes maanden de leiders, hebben een salto gemaakt naar de zesde plaats, terwijl Frankrijk nu bovenaan het lijstje prijkt.

Mexieo en Argentinie zijn "taaie" divisies. Door hun groote vasthoudendheid en volharding, bleven zij respectievelijk No. 2 en 3. Engeland en Italie staan nu als Nos. 4 en 8 op het lijstje, terwijl Australie en Guatemala resp. als No. 5 en 9 uit het strijdgewoel van de afgeloopen maand te voorschijn treden. Brazilie drong naar voren. Van de zeventiende naar de tiende plaats, De Seandinaviers verhuisden van No. 12 naar 19.

Het is duidelijk, dat er veel verbetering moet komen in verschillende kantoren, nu de nieuwe quota's hun reeht laten gelden.

PARAMOUNT IN HET LICHT VAN BROADWAY.

EEN dag na het groote sueces van "Monte Carlo," namelijk op 28 Augustus, gaf een tweede Paramount suceesfilm ons reden tot vreugde. Wij bedoelen de jongste film van de Marx Brothers, getiteld "Animal Crackers," welke op dien datum in het Rialto Theater, te New York,. begon te draaien. Van alle waanzinnig-dolle kluehten spant Animal Craekers de kroon.

De vermaarde Engelsehe acteur, Cyril Maude, die de hoofdrol in "Grumpy" 1400 maal achtereen voor het voetlicht braeht, was gedurende een week in het zelfde stuk op het zilverscherm te zien, in het Paramount theater. Grumpy is een blijspel van een geheel apart karakter. Paul Lukas, Phillips Holmes en Frances Dade treden op in de bijrollen. Wij betreuren dat deze film slechts voor een enkele week vertoond werd, doch er moest plaats gemaakt worden voor "Queen High." De beproevingen van twee compagnons, ieder met zijn opvattingen van het beheeren hunner zaken, komen tot een climax in een spelletje poker, waarbij de verliezer zieh verplieht den ander voor een jaar als huisknecht te dienen. Charles Ruggles, Frank Morgan, Stanley Smith en Ginger Rogers vervullen de hoofdrollen.

De clou van de filmmaand in het Paramount Theater was eehter "Anybody's Woman" (Allemans Vrouw) met Ruth Chatterton en Clive Brook. Wanneer wij vermelden, dat deze film geregisseerd is door Dorothy Arzner, weten alle Paramounters terstond, dat men een meesterwerk kan verwachten. De New Yorkers dachten er ook zoo over, met het gevolg, dat de film twee weken in het Paramount Theater bleef draaien.

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Rua Braamcamp, 10
Lisbon, PORTUGAL
F. Ressano Garcia, Branch Mgr.



THE OBSERVATION TOWER

* Now and then the * Editor takes a look! *

SUCCESS RECIPE!

The following appeared in a recent issue of "Editor and Publisher":

Steps leading down to failure:
Superficiality
Neglect of duty
Lack of courage
Boorishness
Self-indulgence
Self-pity
CYNICISM

Reverse, and up you go on—
OPTIMISM
Discipline
Objectivity
Courtesy
Courage
Honest effort
Good-nature

IF IT'S YOUR "DUTY"—

General Traffic Manager Stilson requests all foreign offices to notify him at once of any changes in duty rates which may be made effective on negative and positive films, miscellaneous advertising matter, sound discs and motion picture machinery or equipment. This information is extremely important and your cooperation is required.



FRENCH FLYERS HONORED!

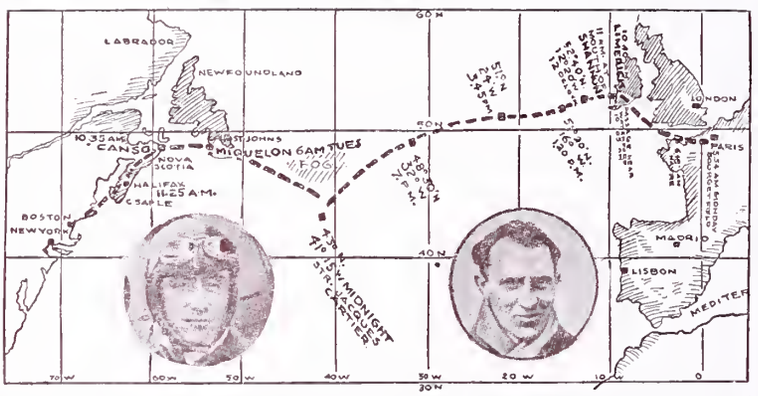
Le Paramount in Paris, besides broadcasting the news of the French flyers' successful flight, paid tribute to them on its front, as this photo clearly shows.



BOW'S BIRTHDAY BLOWOUT!

The whole gang had to help Clara Bow blow out the candles on her birthday cake at the party given her during the course of her new picture, "Her Wedding Night." The cake was a gift to the "It" star from all the members of her troupe at our Hollywood studios.

PARAMOUNT'S ENTERPRISE ON FRENCH FLIGHT!



Dotted line in the above diagram, reproduced from the "New York Evening World," shows route followed by the French flyers from Paris to New York. On the left is Capt. Dieudonne Coste; on the right, Maurice Bellonte.

THE record-breaking flight of the French aviators, Coste and Bellonte, from Paris to New York, gave Paramount an opportunity to exhibit its well known brand of enterprise and showmanship. Scenes of the arrival of the flyers, taken by Paramount Sound News, were shown at the Rivoli, Rialto and Paramount Theatres on Broadway three hours after the Frenchmen landed. In Paris, the audience at the local Paramount Theatre were the first to learn of their countrymen's success—a fact explained by the following cable received at Home Office from Andre Ullmann, managing director of our French theatres: "Paramount Theatre Paris Broadcasted Very Clearly to Audience New York's International Broadcasting of Costes Landing With Enormous Success." All of which explains why Paramount leads the motion picture industry!

HOW DID THEY GET THEIR FIRST NAMES?

GROUCHO MARX, who started life as Julius, got his name from the disposition he displayed when approached for a loan. Harpo is really Arthur, but his performances on the harp won him his stage cognomen. Chico once was Leonard, but he became fond of poultry. Zeppo or Herbert received his name from his brothers, who insist that in boyhood he resembled a circus freak of that name.

Zasu Pitts who has a leading role in "Monte Carlo" as well as in "Honeymoon," got her peculiar first name because her mother had two sisters Eliza and Susan. To satisfy them both, Mrs. Pitts took a syllable from each and named the baby Zasu.

BOY SCOUT HEAD ENDORSES "THE SILENT ENEMY"

JAMES E. WEST, Chief Executive of the Boy Scouts of America, has given the unqualified endorsement of the Scouts organization to "The Silent Enemy," the fine epic contribution of the year on the life of the American Indian, now being released by Paramount.

In a letter to W. Douglas Burden, President of Burden Films, Inc., Mr. West writes in part:

"It has been a fine enterprise on your part to preserve such a remarkable record of the life and customs of primitive Indians before the entrance of the White Man into their Hunting Grounds, and to make it available to the public in the form of a first-rate motion picture. I am certain the picture will appeal to the Boy Scouts everywhere, because of their great and growing interest in Indian lore."

HASH IS SUGGESTED AS ESPERANTO FOR MENUS

Hash—known in many climes and under many names—has been suggested as the culinary Esperanto to satisfy the appetites of many nationalities resulting from the making of multi-lingual talkies at the Paramount studios in Joinville. If every nationalist group or individual were to insist on his national dish, the studio restaurant would be compelled to construct a kitchen as large as a studio and engage upwards of a score of chefs.

One night recently at the midnight supper hour, a poll was taken of the crowd in the restaurant, representing artists and employes. Exactly twenty-six nationalities were revealed.

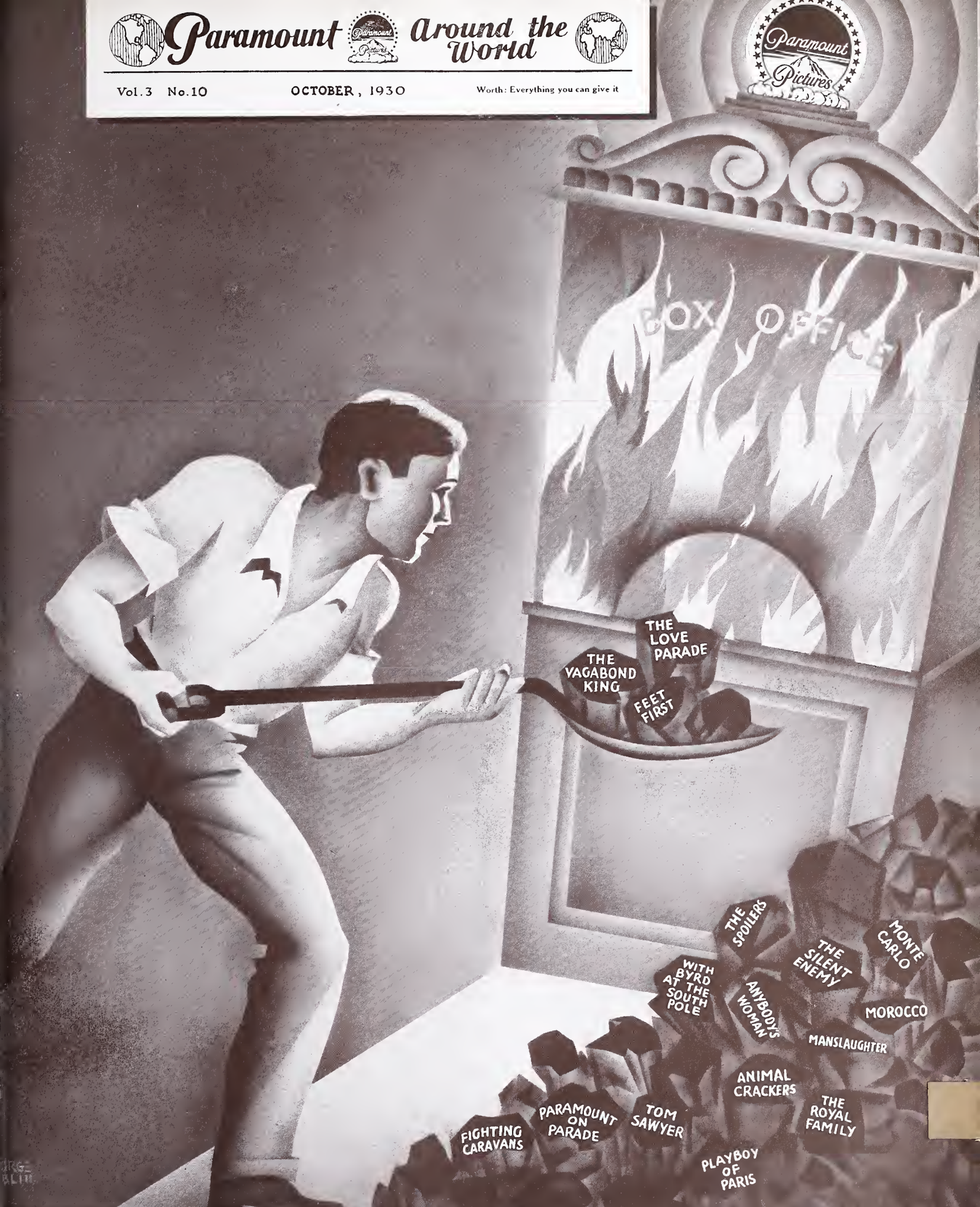


LUBITSCH, LOOK OUT!

Unaware of the peril behind him, Ernst Lubitsch smiles to himself as he lights his Paramount perfecto. Jeanette MacDonald also smiles to herself as she lights the firecracker. Oh, well, it's all in fun!

Paramount Around the World

Vol. 3 No. 10 OCTOBER, 1930 Worth: Everything you can give it



It's not the stove that gives the heat.....
It's the coal you put inside of it

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 **OCTOBER, 1930** **No. 10**

Banzai, Japan!

ON another page of this issue you will read the details of an impressive exploitation campaign conducted by our Tokyo legionnaires on behalf of the Byrd film. The highlight of their merchandising efforts was a precedent-shattering newspaper tie-up, which netted the picture an incalculable amount of free publicity and added enormously to the prestige of our company. Right now Paramount is a household word throughout the length and breadth of Japan.

The natural question is, "How did they do it?" Tom Cochrane in his letter describing the campaign, answers the question with the simple statement, "It was done." Which reminds me of what Napoleon is reported to have said after crossing the Alps in winter: "I deserve credit only for not believing fools who said it couldn't be done."

However, Mr. Cochrane gives us a hint of how the impossible was accomplished when he mentions that, "We are on the friendliest of terms with the owner and managers of the newspapers."

That throws into bold relief a point often emphasized in these columns, i.e., the vital importance of promoting and maintaining friendly relations with the newspapers. The power of the press is no empty phrase. It is second only to the power of the screen as a medium for influencing public opinion. Common sense counsels and good business demands that the two cooperate with one another for the mutual benefit of both.

In the final analysis, it was the epic quality of the Byrd picture, added to their own initiative and enterprise, which enabled our Tokyo showmen to effect the unparalleled tie-up.

For this achievement Mr. Cochrane and his boys deserve our deepest admiration and heartiest congratulations.

Banzai, Japan!

Diamonds in Lead Settings!

THERE has been some recent agitation in the American motion picture trade press regarding the still widely prevalent use by short-sighted exhibitors of shoddy advertising material in their theatre lobbies.

Judging by what I have seen in my travels abroad, there are many foreign exhibitors who pursue the same, narrow, penny-wise-and-pound-foolish policy. Talk to such a man and you invariably find he is the type who considers all advertising an expense, instead of an investment.

It has always been a profound mystery to me why any exhibitor owning a theatre worth thousands of dollars should deliberately set out to depreciate his property and jeopardize his investment by putting cheap, second-hand posters and photos in his lobby.

How can a man be so lacking in intelligence, vision and plain ordinary common sense!

Why, the most milk-fed tyro in show business realizes that the lobby is the show window of the theatre. Suppose the proprietor of a department store put a lot of seedy, second-hand articles in his show window. Do you think people would be drawn there to buy? Of course not!

Folks judge his merchandise by what he puts in his show window; and they will pass by his store and give their trade to the progressive merchant, who dresses his show window in the most pleasing manner possible with clean, fresh, attractive merchandise.

The exhibitor who puts out a dirty, torn one-sheet—who displays samples which are inferior to what he has to sell—can't blame the public for refusing to buy. He may be showing the best pictures on the market, but there is nothing in his lobby—his show window—to indicate it.

If he would pay more attention to his lobby, his lobby would attract more attention to his theatre!

P.S. The next time you see a Paramount picture in a theatre whose lobby is decorated with a lot of worn out advertising material, ask the exhibitor why he foolishly displays a valuable diamond in a lead setting!

Emil E. Shauer

FRANCE TIGHTENS GRIP ON FIRST PLACE

France continues to rule the contest roost for the second consecutive month! To show that they mean business, Souhami's "Galloping Gauls" have further entrenched themselves in first place by increasing their percentage to 110.63—a truly remarkable figure when you stop to consider that it was achieved in the face of a terrific heat wave and a tremendous quota. Argentina, too, proves that it has no respect for various and sundry handicaps, including political turmoil. Taking a leaf from the recent revolution that rocked their country, Lange's "Gauchos" staged a successful fight against Margon's "Charros" and are now in triumphant possession of second. But the real hero of the month is Brazil! Continuing the spectacular advance that carried them last month from seventeenth to tenth, Day's warriors pushed resistlessly forward and

Argentina Blasts Mexico out of the Way—Brazil Is Hero of the Month

literally lifted themselves into fourth place. It takes plenty of guts to accomplish such a feat! Other divisions that merit honorable mention this month are Canal Zone, Chile and Porto Rico. All three made substantial gains, and Novak's "Panamanians" are now over the 90% line. Italy and Spain, on the other hand, were victims of circumstance—a loss in percentage. Aboaf's "Romans" skidded from fourth to seventh, while Messeri's "Matadors" continued their downward trek from sixth to ninth. As for those two giants of last year's contest, Great Britain and Australia, they are clinging stubbornly to their respective positions, eighth and fifth, and undoubtedly making plans to rehabilitate their reputations. And that brings us to our final observation, which is this: the real battle for supremacy will be waged during the months of October, November and December, with the winners in doubt right up to the final clang of the gong at 12 P. M. on December 31!

Bitter Battle Is Forecast as Final Quarter Looms on Contest Horizon



A MEXICAN ROOTER!

IN common with the other studio sponsors, Mary Brian takes a deep and genuine interest in the progress of the contest and the standing of her division, Mexico. There is no truth in the rumor that Miss Brian came to New York to discuss with Clarence Margon, leader of the "Charros," ways and means of boosting Mexico into first place. Mary's presence in our New York studio, where the above picture was taken, is accounted for by the fact that she has a featured role in "The Royal Family."

Personal to Gordon Dunlap, branch manager of Mexico: Our studio publicity man, who was present when Miss Brian was photographed reading last month's issue of PARAMOUNT AROUND THE WORLD, advises us that she liked the nickname, "Charros" and inquired what it meant.

CUBA IS BAPTIZED!

CUBA has hearkened to our plea for a nickname. Arthur L. Pratchett, manager, informs us that after much thinking and scratching of heads, the entire staff unanimously voted for "Cubiches" as a fitting and proper name. Well, we're mighty glad that the legionnaires down there have formally baptized themselves, and we hope that those divisions still nameless will follow Cuba's example.

Our personal nomination for France is—Galloping Gauls; for Italy—Romans; for Canal Zone—Panamanians; for Brazil—Amazonians. We would like to hear from the leaders of those divisions regarding the suitability of these names.

STANDINGS AS OF SEPTEMBER 1, 1930

FRANCE	**110.63**
(France, Belgium, Switzerland, Egypt, Northern Africa)	
ARGENTINA	**105.48**
(Argentina, Uruguay, Paraguay)	
MEXICO	**101.75**
BRAZIL	**97.33**
AUSTRALASIA	**95.06**
(Australia, New Zealand, Dutch East Indies, Straits Settlements, Siam)	
HOLLAND	**93.10**
ITALY	**93.01**
(Italy, Turkey, Greece, Bulgaria)	
GREAT BRITAIN	**92.04**
(England, Scotland, Wales, Irish Free State)	
SPAIN AND PORTUGAL	**90.51**
CANAL ZONE	**90.16**
(Panama, Colombia, Venezuela, Jamaica, Trinidad)	
PORTO RICO	**88.09**
GUATEMALA	**87.24**
CHILE	**85.96**
(Chile, Peru, Bolivia)	
CUBA	**84.47**
GERMANY	**81.46**
POLAND	**80.91**
JAPAN	**79.99**
(Japan, China, Korea, Philippine Islands)	
HUNGARY	**76.81**
SCANDINAVIA	**75.41**
(Sweden, Norway, Denmark)	
CZECHO-SLOVAKIA	**74.87**
LATVIA	**73.45**
AUSTRIA	**60.80**

WE WANT CARTOONS!

WE want original cartoons for reproduction in PARAMOUNT AROUND THE WORLD. Our only stipulation is that every cartoon sent in must deal with some phase of Foreign Legion activity.

It may be a cartoon dealing with the contest, and breathing a spirit of defiance to other divisions. It may be a cartoon emphasizing the worth-whileness of the "Hall of Fame." Perhaps the cartoon will caricature in a good-natured way some local legionnaire or stress the box office possibilities of a particular Paramount picture.

There is no limit to the number of cartoons you may send in. The more the merrier! We know there are many talented legionnaires with a flair for cartooning, and we hope to reveal their genius to Paramounteers around the world.

So, come on, cartoonists, send your stuff in!



TIMELY AND TRUE!

FROM the August issue of that admirably edited and pep-saturated Argentinian house organ, "Los Gauchos," we reproduce this timely cartoon on the state of mind of Fred Lange, leader of the "Gauchos," with regard to the contest. Even if you don't understand Spanish, you can just about guess what Mr. Lange is saying to Claudette Colbert, the charming sponsor of his division. As a matter of fact, he is reminding her that, "He who laughs last, laughs best," which no one will attempt to deny.

Since the start of the contest, the "Gauchos" have never for a moment wavered in their belief in themselves and in their ability to hurdle every obstacle.

WATCH SOUTH AMERICA!

THE amazing strides made by Argentina and Brazil, and the steady advance noted by Chile are evidence of a concerted drive now underway throughout the entire South American division. When John L. Day, Jr., general manager for South America, was in New York a few months ago, he made no secret of the fact that his boys were determined this year to wipe out the memory of their poor showing last year. It certainly looks as if they would make good with a vengeance, judging by the results so far. Watch South America!

THE FOREIGN LEGION "HALL OF FAME"

Division Chiefs Hail Idea and Offer Full Cooperation

THE enthusiastic response from the field in answer to his original letter outlining the plan of a "Hall of Fame" has been a source of great satisfaction to Mr. Seidelman. The warm letters of congratulation, commendation and endorsement that have come in from practically every one of our foreign offices have been accepted by Mr. Seidelman, not as a personal tribute to himself, but as a confirmation of the fact that there is a definite need in the Foreign Legion for some such honorary society as the "Hall of Fame."

Another fact that impressed Mr. Seidelman very favorably is that there has been no great rush on the part of managing directors to recommend candidates for election. Quite the contrary. The prevailing opinion among our division chiefs, as indicated by the excerpts printed below, is that a high standard must be maintained, and only those who have actually performed some "extraordinary service" should be selected for membership. Here is what three of our Foreign Legion leaders wrote, in part, to Mr. Seidelman:

"The idea is wonderful, and we are devising a plan whereby six months from now a candidate of our Spanish and Portuguese divisions will be selected for this honorable mention. The idea in adjourning this to six months from now is to encourage my personnel to greater deeds, and during this time we will be able to reap the benefits of the activities displayed by everyone to attain the proposed goal."

M. J. MESSERI
Managing Director for Spain and Portugal

"The idea you have given birth to will naturally make everyone desirous of an endeavor to do something of an outstanding nature for Paramount. Therefore, before suggesting a candidate I want to announce your big idea in our local house organ, as I think that before a nominee is selected, we should all be very careful that the individual in question has really accomplished something of special distinction in the interest of our great organization. Please accept the entire Scandinavian organization's sincere gratitude for this splendid recognition of individual service you are now organizing."

CARL P. YORK
General Manager for Scandinavia

"The idea is without question a splendid one, and should be an added incentive to every legionnaire to do his utmost to have the honor of becoming one of the members. Unfortunately our division is still a very young one, and for the moment I could not possibly recommend any one of the "Gauchos" for such high honor, but I will certainly do so the first opportunity that presents itself."

FRED W. LANGE
Managing Director Argentina, Uruguay and Paraguay

"EXTRAORDINARY SERVICE"

Below we list five additional ways by which a legionnaire might possibly win election to the "Hall of Fame." Most of them call for inventive genius of a high order. They were submitted by Albert Deane, of the Howe Office foreign production department.

1. *The suggestion of an international theme which would be as big in talking or sound pictures as "The Ten Commandments" was in the silent era.*

2. *A chemical formula which would make motion picture film more durable.*

3. *A device whereby sound would come from its corresponding place on the screen instead of from one spot at the center of the horn.*

4. *A better method of superimposing subtitles on English all-talking pictures. Or better still, a method of interpretation (other than "dubbing") which would supersede superimposing.*

5. *An effective method for preventing theatre projectionists from marking film at the end of each reel to facilitate changeovers. (This was bad enough in the silent days, but it is well nigh disastrous in these days of sound.)*

Paramounteers in the "PURELY PERSONAL" News of the Month

RECENT ADDITION TO HOME OFFICE STAFF



M. C. Burton

A FEW issues back when we reported that Jerry Sussman, of the Home Office foreign department, had been promoted and transferred to our Panama office, we omitted to mention that he had been succeeded by Mortimer C. Burton, a newcomer to the Paramount ranks.

Our omission was deliberate, for we did not know Mr. Burton at the time and had not as yet subjected him to our editorial "third degree" for the purpose of wringing from him those facts of his life history that our voracious readers demand to know. Well, we finally got to know Mr. Burton, discovered he was a mighty affable fellow, and attempted to interview him.

Unfortunately, Mr. Burton spoke to us in six languages (he's absent-minded that way), so what he said in Russian, Polish and French we missed. We suspect that those portions included the more lurid parts of his past. However, here's what he told us in English, German and Yiddish. For the first twenty-two years (he's in his early thirties now) he rambled around in Europe, picking up languages and acquiring a prodigious amount of general information, which came in handy when he decided to become a newspaper man. His flair for showmanship finally prompted him to abandon the Fourth Estate and turn to pictures. Prior to joining Paramount he was associated with United Artists. When we left, Mr. Burton bid us a pleasant goodbye in Spanish. He's now adding that language to his repertoire!



HISTORIC MEETING!

John E. Kennebeck, (left) sales promoton manager in Australia, and E. J. Wall, Home Office representative, are pictured above with old Pat Hannan, who first discovered gold at Kalgoorlie, West Australia. Nothing daunted by Pat's stony silence John told the old miner how he had first discovered gold in Paramount pictures!

VISITORS ARRIVE FROM GERMANY, ROUMANIA AND BRAZIL—MEL SHAUER LEAVES FOR EUROPE



N. G. Palugyay



Norman A. Kohn

MONTH in and month out, foreign headquarters on the tenth floor of Home Office continues to echo to the tramp of visiting footsteps. September was no exception; and we had the pleasure of welcoming Harvey Ott, comptroller for Germany and Central Europe; N. G. Palugyay, branch manager in Bucarest, Roumania; and Norman A. Kohn, special representative for Brazil.

All three reported intensive activity on their respective fronts. Mr. Ott was extremely optimistic about Paramount's future business in Germany, now that the troublesome patent and kontingent problems had been cleared up. Mr. Palugyay spoke glowingly of the efforts of his organization, and predicted that when Roumania is listed as a separate division next year, his boys would be heard from. Mr. Kohn confirmed our opinion, expressed on another page, that Brazil is determined to capture one of the prizes in this year's contest. Messrs. Ott and Palugyay shortened their stay in New York to rush back to Europe, but Mr. Kohn is scheduled to remain at Home Office for some time.

The tide of Europe-bound travellers from our Home Office executive personnel during the past few weeks included S. R. Kent, vice-president in charge of distribution; Eugene Zukor of our Publix Theatres; and Mel A. Shauer, manager of the foreign production department. The latter will confer with Robert T. Kane on the future plans for the multi-lingual productions at our Paris studio.



IT TOOK PARAMOUNT SIX YEARS TO FILM THIS BRIDGE!

Because it took six years to build it! Back in 1924, when construction was first started on the Sydney Harbor Bridge, shown above in unfinished form, the Paramount News Reel in Sydney began to take progressive pictures of the work done. Albert Deane, now of the Home Office foreign production department, but at that time editor of the News Reel, used to spend one day a week filming the progress made. This periodical photographing was continued by Charles E. Gatward, pictured above, manager of the Customs and Shipping Department in Sydney as well as current editor of the News Reel, until August 19 of this year when the bridge was completed. It is the tallest and largest arch-Cantilever bridge in the world, the span being 490 feet high and 2,800 feet wide. Through the medium of the Paramount News Reel, picturegoers in Sydney can now see six years' work in ten minutes!

KATES REJOINS PARAMOUNT!



George N. Kates

GEORGE N. Kates, former studio representative for the foreign department on the West Coast, has rejoined our organization after a year's absence, and is now a member of the foreign production department at Home Office. Last October, George was granted a ten months' leave of absence to enable him to complete his studies at Oxford. Now, having learned all there is to know about readin', writin' and 'rithmetic, (we may be wrong about the subjects) he has returned to assume his new duties. On his way back to the States, George stopped off long enough at our Paris studio to supervise some of the multi-lingual productions.

NEW BRANCH MANAGER OF THE VIENNA OFFICE



A. Lichtscheindl

THE timely receipt of his photograph affords us the opportunity and pleasure of presenting to our readers Mr. Lichtscheindl "in person." In last month's issue we briefly touched on his recent appointment to the branch managership of our Vienna office. Needless to say, Mr. Lichtscheindl won this promotion on sheer merit. His energetic and productive efforts as representative in the Zagreb exchange made him the logical choice for the more responsible position in Vienna.

PERSONNEL CHANGES!

FURTHER changes in the personnel line-up are announced by two of Paramount's division chiefs. Managing Director Souhami of France advises that Hugo Tosi has succeeded Andre Roussillon, resigned, as branch manager of the Casablanca, Morocco, exchange. Managing Director Hicks of Australia sends word that the Auckland and Launceston offices will hereafter be used only as shipping centers. The branch manager of the former has resigned; Mr. Hagon of the latter has been transferred to the Melbourne sales force.



CAMERA INTERLUDE!

Robert T. Kane, general manager of our Paris studio, and J. H. Seidelman, assistant manager of the foreign department, take time out from their heavy conferences to pose for the studio cameraman. Having seen for himself the wonders of our European plant, Mr. Seidelman is now on his way back. Welcome home, J. H. S.!

Behind the Screen in



IN PARIS STUDIO!

No trip to Paris nowadays is complete without a visit to the Paramount studios in Joinville. Above left: Mortimer Schiff, international financier and philanthropist, was a recent guest there, and had the sights pointed out to him by Robert T. Kane, general manager of the studio.

"STAMPEDE" WILL STAR RICHARD ARLEN

"STAMPEDE," adventure story of thundering hoofs on the Western plains and the Government's conquest of the spoilers of Texas right after the Civil War, has been acquired by Paramount and will be produced at our Hollywood studios with Richard Arlen starred.

"Stampede" which is based on a novel by Emerson Hough, gives Arlen the role of a youthful envoy of President Andrew Johnson sent on a secret mission into Texas to investigate the activities of a band of despoilers of land and cattle. Arlen's battle against the chief of the band, his romance with a girl ranch owner and a big stampede of thousands of steers are highspots in the dramatic story.

Fay Wray has been assigned the role of the girl who almost single-handed drives her cattle hundreds of miles across the Texas border.

William Slavens McNutt and Grover Jones are writing the screen adaptation. Edward Sloman will direct.



LASKY JR. TURNS EXTRA!

Jesse L. Lasky, Jr., received his first baptism of camera fire when he was "shot" during the making of "El Dios del Mar," the Spanish version of "The Sea God." He appeared in a cafe scene, shown above, with Rosita Moreno, standing next to him. Carner-Ribalta, scenarist, is on the right.

SMITH AND DALE TO DO "MENDEL, INC."

THE screen rights to "Mendel, Inc.," last season's stage comedy hit, and the film services of its co-stars, Joe Smith and Charles Dale, have just been acquired by Paramount with the signing of a dual contract.

As stars of one-and-two-reel comedies, Smith and Dale have built up a big screen following, and Paramount's decision to present them in a feature-length film is in response to the demands of motion picture theatre-goers throughout the country.

"Mendel, Inc.," is from the pen of David Freedman and entertained Broadway audiences for approximately eight months last season. Smith and Dale are now preparing to go on tour with the stage production. They will return to Manhattan shortly after January 1 and the picture version is scheduled for production at Paramount's New York studio in 1931.



PARAMOUNT NEWS MEN MEET IN PARIS STUDIO!

The recent visit of Emanuel Cohen, Editor of Paramount Sound News, to Europe brought all of the News cameramen to Paris to meet their chief. Here they are in the Paris studio getting a taste of their own medicine—being photographed. Left to right: Messrs. Stindt, Ercole, Brunacci, Putel, Sozio, Wilson, Conquet, Glattli, a studio official, Missir, Hawkins, Cummins, Albrecht, Alberini and Genock.



CHEVALIER WELCOMED TO PARIS STUDIO!

The French star is here shown with members of the cast working in the Polish picture, "Glos Serca." On extreme left are Dick Blumenthal and Director Ordynski.

STAR VISITS JOINVILLE!

AS part of his present visit to his native country, Maurice Chevalier journeyed to Joinville to see for himself the marvels taking place in the Paramount studios. He was amazed and delighted with the transformation that has changed a vacant lot into one of the most modern motion picture plants in the world within the short period of six months.

The French idol received a warm welcome from many old friends in the studio with whom he had, at one time or another, been associated on the Parisian stage. That he was deeply impressed with the fact that the studio is a veritable "Tower of Babel" is evidenced by his remark that, "To understand what is being filmed here, one has either to be a professor of languages or a walking League of Nations."

"NO LIMIT" FOR CLARA!

CLARA BOW has arrived in New York with Frank Tuttle, her director. They are to make Manhattan scenes for her next picture. This is to be called "No Limit," and will have a gambling background. It was written by Viola Brothers Shore. Norman Foster will have the leading male role, and Stuart Erwin and Dixie Lee will play featured parts.

FRANCES DEE SIGNED!

Three months ago she was unknown; now she is under long-term contract to Paramount. Hollywood's newest Cinderella girl is Frances Dee, who made good when studio officials picked her from the extra ranks to play opposite Maurice Chevalier in "Playboy of Paris," and opposite Charles Rogers in "Along Came Youth."



ED "WYNNS" MR. ZUKOR!

Not only did Ed Wynn officially welcome Adolph Zukor, when the president of Paramount visited the New York studio the other day, but his "wynning" ways in "Manhattan Mary," which Ed is now making, handed Mr. Zukor several laughs.

ASSOCIATE EDITORS ARE APPOINTED IN STUDIOS

IN order to knit more closely the activities of the story departments of Paramount's East and West Coast studios, Edward Montagne and Julian Johnson have been appointed associate editors at the Hollywood studios. Montagne and Johnson will be responsible for story and film editing in Hollywood and will work in close co-operation with Maude Miller, editor of the home office department, and D. A. Doran, Jr., and Rosalie Stewart, associate editors at the New York studios.

TITLE CHANGES!

The title, "Fast and Loose," has finally been chosen for the picture first called "The Best People" and later "Pampered Youth."

"Only Saps Work" is the permanent title of the film produced under the name of "Social Errors."

George Bancroft's latest production, tentatively called "Typhoon Bill," has been given the definite title of "Derelict."



MAURICE LEARNS SECRET!

Among those who greeted Chevalier at the Paris studio was Father Time himself, who confided to Maurice the secret of his ripe old age. From the look on Chevalier's face, it is obvious he is surprised to learn that beer is the key to good health and long life.

Paramount Studios

"UNFIT TO PRINT" IS NEXT BANCROFT VEHICLE



George Bancroft

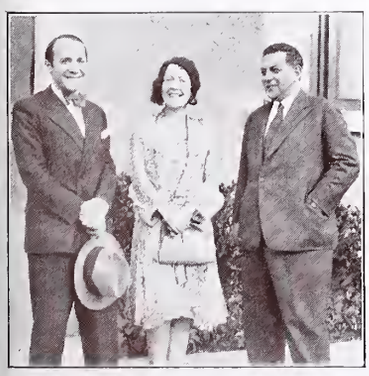
"UNFIT to Print," dramatic newspaper story having as its central character a hard-driving managing editor of a sensational "yellow" daily, has been selected as next starring vehicle for George Bancroft. It will be directed by John Cromwell.

The story of "Unfit to Print" is an original by Oliver H. P. Garrett, who is thoroughly conversant with metropolitan newspapers, having been a star reporter in New York on the World and Sun. He has written for Bancroft the characterization of an unscrupulous editor whose motto is, "Print everything, no matter whom it hurts." In the chief role opposite Bancroft, portraying the editor's society wife, will be Kay Francis. Regis Toomey has been assigned to the part of Bancroft's errant brother whose actions finally bring down the editor's house of cards.

NOTED STAGE STAR SIGNS PARAMOUNT CONTRACT

TALLULAH Bankhead, noted young actress who has won distinction on both the American and English stages, has just been signed to a contract by Paramount. Miss Bankhead, who is at present in London, is due in the States around January 1 to start her first Paramount picture.

This young star, who is the niece of ex-Senator Bankhead of Alabama, has achieved the most outstanding success in London of any American actress. After appearing here in "The Exeiters," Miss Bankhead went to London and scored in "The Dancers." She also made a great hit in "The Green Hat," and has become the idol of pit and gallery alike.



A SMILING WELCOME!

Dick Blumenthal, assistant to General Manager Robert T. Kane, and Paul Reno, supervisor of German productions, greet Dita Parlo with typical Paramount smiles when the popular German actress arrives at the Paris studio to appear in a German language film.

"A FAREWELL TO ARMS" BOUGHT BY PARAMOUNT

"A Farewell to Arms," Ernest Hemingway's notable best-seller, has been bought for use on the talking screen by Paramount. The purchase includes both the book rights and the stage rights, as "A Farewell to Arms" has just been produced on the Broadway stage by A. H. Woods, with whom negotiations have just been completed for the dramatization by Laurenee Stallings, well-known as the co-author of "What Price Glory" as well as writer of sueh pictures as "Old Ironsides" and "The Big Parade."

"The aequisition of 'A Farewell to Arms'," said Mr. Lasky, "is in line with the policy of Paramount to obtain the best that the literary market affords for the use of its distinguished stars on the screen. This work has been hailed generally, by critics and public, as one of the most unusual masterpieees of reeent years. Popular favor has been combined with intellectual approval. We consider ourselves fortunate to have been able to procure it.

"Its appealing story of the ennobling love of a young American officer for an English nurse presents a literary landmark, handled in a strikingly different way. The author's treatment of his theme has been described as a masterly mingling of hard-boiled power with tender sympathy. We shall endeavor to maintain the same type of treatment in transferring the story to the screen."



Gary Cooper, Marlene Dietrich and Adolphe Menjou in a scene from "Morocco," which Josef von Sternberg has just completed for Paramount.

"MOROCCO" A REAL SENSATION IN PREVIEW; MARLENE DIETRICH IS RE-SIGNED

BY wire and enthusiastic word-of-mouth, the news is spreading that "Morocco," the von Sternberg produetion in which Marlene Dietrich makes her American debut, is a veritable sensation, destined to be one of the most high-powered box office attractions ever produced by any eompany.

Following closely upon the heels of the picture's preview on the coast eomes the announcement that our company has awarded Miss Dietrich a long-term contraet. At the same time she has been assigned to her seeond talking picture, "Dishonored," which von Sternberg will also direct.

The enthusiasm of our studio executives over the performance of Miss Dietrich bears out the predictions made by von Sternberg that she would prove to be one of the "discoveries" of talking pictures. The magnitude and potentialities of "Morocco" are uncompromisingly set forth in a wire received at Home Office from Arch Reeve, studio publicity head, who says:

"I am absolutely sold that 'Morocco' will prove its right to be grouped in the same classification with the big money-makers of screen history. I urge that in all advance plans for showing this picture, it be regarded as of sensational box office strength, and every advertising support be given to it to cash in on what, I am sure, are its tremendous possibilities."

It may be of interest to mention in connection with this production that it boasts a truly international cast, including among its 600, players who speak English, French, German, Spanish, Italian, Arabic, Russian, Hebrew and Turkish. Because of the cosmopolitan population of Morocco, the film's locale, and the many nationalities represented in the Legion, persons speaking eaeh of these nine languages were required.

NORMAN FOSTER SIGNED AS FEATURED PLAYER



Norman Foster

TRANSATLANTIC cable negotiations between France and the United States were brought to a close with the long-distance signing of a contract by Norman Foster, under the terms of which the young actor will become a Paramount featured player for several years.

Foster, who scored in his initial screen role in "Young Man of Manhattan," is now completing a globe-encircling tour which will end in New York City about Oetober 15. He is now in Paris. Before his departure on this trip, studio officials entered into the negotiations with him which have just been closed.

Before turning to the talking screen Foster made an enviable reputation for himself on the Broadway stage. In private life Foster is the husband of Claudette Colbert.

MISS COLBERT TO APPEAR IN "STRICTLY BUSINESS"

CLAUDETTE COLBERT'S initial screen vehicle following her forthcoming return from a globe-encircling trip will be an original story by Austin Parker, tentatively titled, "Strictly Business." It will be filmed simultaneously in both English and French dialogue.

With the exception of the bilingual star, two complete casts will be assembled for the dual production. Dorothy Arzner will direct both versions with the aid of a French director, to be chosen later, on the Gallic edition. Fredric March will play the leading masculine role in the English version.



BLONDE OR BRUNETTE?

"They're both charming and beautiful and talented," says Carl P. York, leader of the Scandinavian division, in discussing Jenny Hasselquist and Agnes Petersen, two very well known Swedish players, who are appearing in the Swedish language versions made in our Paris studio.

¡FRANCIA SIGUE A LA CABEZA!

FRANCIA mantiene su supremacía por dos meses consecutivos. Para demostrar que están resueltos a vencer cueste lo que cueste, los legionarios de monsieur Souhami han consolidado las posiciones que los mantienen en puesto de honor. El porcentaje a que han llegado es ya 110.63, avance que resulta verdaderamente excepcional si se atiende a que los legionarios franceses lo alcanzaron luchando con la doble dificultad de la canícula y la elevada cuota.

Argentina demuestra también que para sus legionarios no hay obstáculo que valga, siquiera sea el de las perturbaciones políticas habidas últimamente en la gran nación sudamericana. Los "gauchos" se hallan triunfantes en el segundo puesto, que conquistaron en buena lid al relegar a los mexicanos al tercero.

Pero el verdadero héroe del mes ha sido el Brasil. Continuando el formidable avance que los llevó el mes pasado del décimoséptimo al décimo lugar, los legionarios brasileros adelantaron con ímpetu irresistible hasta el cuarto. ¡Pocos ejemplos tan señalados como éste! Porque conviene recordar que los meses de julio y agosto son, entre todos los del año, los menos propicios para realizar tal hazaña.

Otras divisiones que merecen especiales mención y aplauso son las de la Zona del Canal, Chile y Puerto Rico. Todas tres han logrado ventajas de consideración, y la primera de ellas rebasa ya el límite del 90%. Italia y España, por el contrario, se han batido en retirada, pasando del cuarto al séptimo y del sexto al noveno lugar respectivamente. En cuanto a Australia y la Gran Bretaña, se mantienen aún firmes, en el quinto lugar aquélla, en el octavo ésta. Sin que quepa dudar que se aperciban a repetir los hechos que les valieron sendos triunfos en las lides del año pasado.

La batalla decisiva por la supremacía ha de librarse durante los meses de octubre, noviembre y diciembre. Será una lucha sin tregua, durante la cual la Victoria, aun indecisa, mostrará a todos el laurel que ha de coronar las sienes de los vencedores al sonar las doce de la noche el 31 de diciembre.



LA PARAMOUNT EN BROADWAY

LA Paramount continúa dominando en Broadway, la Gran Vía Blanca de Nueva York. Un mes tras otro, en triunfal desfile, llegan de nuestros estudios del Este y de California, y también de los de París, realizaciones que son éxitos rotundos de taquilla porque logran que las admire y aplauda uno de los públicos menos propensos a la admiración y el aplauso, el de Nueva York.

Durante el mes de septiembre se han estrenado cuatro films Paramount que han sido otros tantos triunfos. Esto sin contar la estupenda producción de Lubitsch, el film "Monte Carlo" la exhibición del cual ha continuado, con llenos completos, en el teatro Rívoli, y la no menos celebrada joya cinematográfica "Animal Crackers" en la que los Hermanos Marx ejercen un verdadero monopolio de la hilaridad en el teatro Rialto.

Los cuatro nuevos films Paramount, presentados todos ellos en el teatro del mismo nombre, han sido "The Sea God," emocionante melodrama en que aparecen escenas de la pesca de perlas a grandes profundidades. Richard Arlen, Fay Wray y un notabilísimo reparto brillan en el desarrollo de interesantes aventuras a las que sirve de fondo el Mar del Sur. Tan favorable impresión causó en el personal ejecutivo de nuestra Empresa esta cinta, cuya atracción es mundial, que dispusieron se hiciese una versión castellana de ella.

"Follow Thru" es una comedia musical, filmada totalmente en tecnicolor. Charles Rogers y Nancy Carroll desempeñan los primeros papeles. El argumento, relacionado con el juego de golf, da lugar a situaciones cómicas, no descuida el elemento crótico y brinda campo para que se intercalen canciones que figuran entre las más agradables y acreedoras a la popularidad oídas hasta ahora. He aquí, pues, una producción llamada a delcitar a todos los que la vean.

Una de las producciones más intensas y en la que con mayor acierto se han llevado al lienzo de plata las bellezas de la naturaleza es sin duda alguna "The Spoilers," que retrata con verismo y esplendidez jamás igualados la famosa invasión de los buscadores de oro que en el año de 1900 se lanzaron a Alaska. Gary Cooper, Betty Compson, Kay Johnson, William Boyd, Slim Summerville y Harry Green descuellan en los papeles principales. Hay en este film una escena, la de la lucha, que es según consenso unánime, la mejor vista hasta ahora en un cine. Nuestra Compañía ha gastado una fortuna en dar a esta cinta el mismo aparato de grandiosidad que hizo memorables "The Covered Wagon" y "The Ten Commandments." Y ha conseguido así que sobresalga entre las más grandiosas y mejor logradas de todo el año.

Hablaremos, por último, de "Her Wedding Night," cuya estrella es Clara Bow a la que acompañan Charles Ruggles, Skeets Gallagher, Ralph Forbes y Rosita Moreno. Es esta cinta la atracción de taquilla más formidable de la popular Clarita. De la primera a la última escena domina el espíritu alado de la comedia. La trama gira en torno de las complicaciones consiguientes al casamiento por poder de una famosa estrella cinematográfica (Clara Bow) con un autor de canciones populares (Ralph Forbes).



ROLLING HIS OWN!

William Austin, whose decidedly English comicalities have graced any number of Paramount pictures, tried some extemporaneous lawn rolling with sadly flattening results. P. S. Seeing (judging by the above) is not believing!

HALLOWE'EN HAZARDS!

Clara Bow is not afraid of "spooky" things—well, not much, but things do happen on Hallowe'en night. Perhaps we should mention for the benefit of many of our readers that Hallowe'en is a typical American holiday, celebrated on October 31 along certain established lines of fun!



GIRL SCOUT!

Rosita Moreno, Paramount featured player, is shown above with her Mexican scout diploma, and the medal presented her by admirers in Vera Cruz. Among Miss Moreno's most recent "good deeds" is her performance in Clara Bow's latest vehicle, "Her Wedding Night" and the Spanish version of "The Sea God" opposite Ramon Pereda.



UNBELIEVERS IN SIGNS!

Jackie Coogan, filmdom's "Tom Sawyer," and Mitzi Green, his Becky Thatcher sweetheart, warble a few notes at the Paramount studios, where they have just finished screening Mark Twain's immortal boy story.

COSAS QUE LE INTERESA SABER

"THE LOVE PARADE" ("El Desfile del Amor") es la atracción más formidable de taquilla de cuantas ha tenido en sus manos la Legión Extranjera. El teatro Coliseum, de Barcelona, en cuya cartelera permaneció por más de seis meses, ha batido el record mundial de exhibiciones de esta película.

Sin haberse enterado aún del editorial de míster Shauer publicado en la edición de septiembre, en el cual se trata este tema, Fred Lange, gerente de Paramount en la Argentina, tuvo la feliz idea de iniciar la Semana de Prosperidad Paramount. Esperamos que este ejemplo, digno de todo aplauso, hallará imitadores.

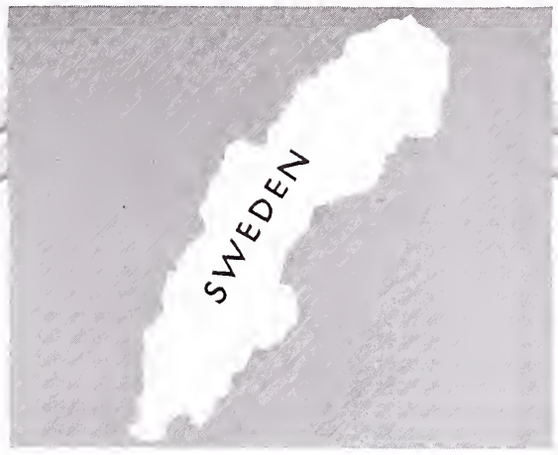
Pocas iniciativas han despertado tanto entusiasmo entre los miembros de la Legión Extranjera como la del "Templo de la Fama." Tanto los ejecutivos de nuestras oficinas centrales como los gerentes del Extranjero han abrumado a míster Seidelman de felicitaciones. ¡No olvidar que hay sitio para todos!

"The Honeymoon," la brillante segunda parte de "The Wedding March," está ya lista para la distribución en el Extranjero. Erich von Stroheim y Fay Wray figuran a la cabeza de un reparto lucidísimo. La película es silenciosa, con acompañamiento de muy buena música que va sincronizada con la acción. Como espectáculo, ofrece grandes atractivos. Y la trama es tan interesante, tan conmovedora, que coloca a esta producción por encima de "The Wedding March."

Según se desprende de las noticias llegadas hasta ahora, la competencia para ganar los $1,500 ofrecidos en premios por las mejores ideas para la explotación de "With Byrd at the South Pole" ("Con Byrd en el Polo Sur"), será muy empeñada. El film se exhibe ya en Inglaterra, Australia y el Japón.

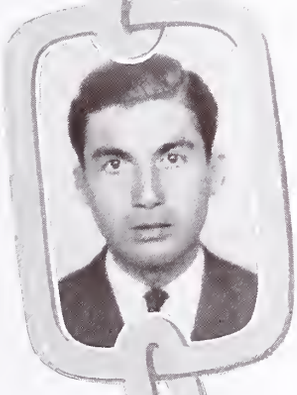
Nuestros estudios de París han realizado hasta ahora cintas en trece idiomas, que son: español, francés, italiano, sueco, polaco, húngaro, checoeslovaco, alemán, portugués, croata, holandés, ruso y rumano.

VITAL LINKS IN PARAMOUNT'S WORLD-WIDE CHAIN

















Our European Theatre Organizations*

BACK of every success is a reason. Back of business success are earnestness, energy, persistence and resourcefulness. Translated into terms of theatre operation, that means earnest attention to the little details that spell service and comfort for the patrons; energetic showmanship that builds steady box office grosses through good times and bad, through fair weather and foul; persistent publicity that keeps the theatre constantly in the public eye; resourceful exploitation that extracts the maximum amount of profit from every picture played. Measured by this four-fold standard, Paramount's theatre manpower in Spain and Sweden registers 100%. Time and again, they have furnished convincing proof that they are efficient merchants of entertainment. And the fact that the world's record run of "The Love Parade" is held by the Coliseum Theatre in Barcelona carries its own significant moral. If ever the history of our foreign theatre circuits is written, a special and illustrious chapter will have to be set aside to do justice to the notable achievements of Messrs. Messeri and York and their capable lieutenants.

WHO'S WHO!

Left Top to Bottom:

M. J. Messeri,
General Manager Spanish Theatre
Casimiro Bori,
Mgr. Coliseum, Barcelona, Spain
Eric Pettersson,
Mgr. Palladium, Malmö, Sweden

Right Top to Bottom:

Carl P. York,
General Manager Swedish Theatres
Alfred Björck,
Mgr. China, Stockholm, Sweden
N. Y. E. Christenson,
Mgr. Palladium, Gothenburg, Sweden

**This is the fifth of a series devoted to our foreign theatre circuits.*

The sixth will feature our theatre organization in the Orient.

PARAMOUNT AM BROADWAY

AUCH während des Septembermonats wusste sich Paramount auf New York's "Weissem Weg" zu behaupten, und nicht einmal das kritische verwöhnte New Yorker Filmpublikum fand etwas an der endlosen Parade von Kassenschlagern auszusetzen, die unsere New Yorker- Hollywooder- und nun auch Pariser-Ateliers lieferten.

Ausser Lubitsch's Superfilm "Monte Carlo," der seinen erfolgreichen Lauf auch noch im Monat September im Rivoli Theater fortsetzte, und dem Lustspielschlager "Animal Crackers" der urkomischen Gebrüder Marx, welcher neue Lachrekorde im Rialto Theater aufstellte, eroberten vier weitere Paramount Filme New York im Sturm.

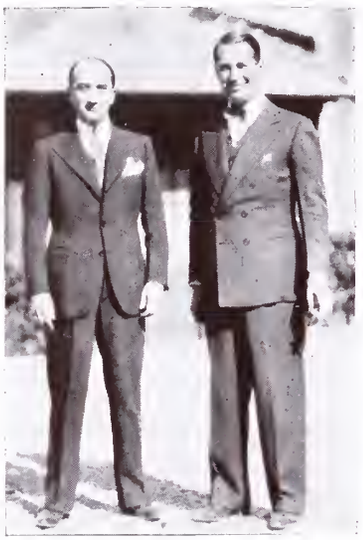
Die Neulinge erlebten ihre Uraufführung im Paramount Theater und erschienen in nachstehender Reihenfolge: Das spannende Perltaucher Melodrama "The Sea God" mit Richard Arlen, Fay Wray und einem ausgezeichneten Ensemble eröffnete den Reigen. Alle Direktoren waren von diesem atemberaubenden Abenteurerfilm in der Südsee derartig begeistert, dass "Der See Gott" nun auch in spanischer Fassung erscheinen wird.

Dann zog die vollfarbige musikalische Komödie "Follow Thru," mit Charles Rogers und Nancy Carroll in den Starrollen, ins Paramount Theater ein. Eine nette Liebesgeschichte mit urkomischen Interpolationen und entzückenden Schlagern machen diese Golfgeschichte äusserst liebenswert. "Follow Thru" ist ein ganz grosser Publikumserfolg!

Einer der mächtigsten Filme, der je von Paramount produziert wurde, ist ohne Zweifel "The Spoilers." Gary Cooper, Betty Compson, Kay Johnson, William Boyd, Slim Summerville und Harry Green teilen sich die Hauptrollen in diesem unvergleichen Grossfilm, welcher in ungeschminkter Weise vom Goldfieber in Alaska im Jahre 1900 berichtet. In "The Spoilers" findet ein Faustkampf statt, der unbedingt als der packendste und realistischste bezeichnet werden kann, den die Leinwand je gesehen hat. Paramount hat ein Vermögen an der Herstellung von "The Spoilers" verwandt um diese Produktion mit "The Covered Wagon" und "Zehn Gebote" ebenbürtig zu machen. "The Spoilers" ist unbedingt eines der grössten und hervorragendsten Bilder des Jahres.

Alle Englein lachen, wenn zwei Hochzeit machen und alle Theaterbesitzer grienen, wenn sie Clara Bow's "Hochzeitsnacht" spielen. "Her Wedding Night" mit Charles Ruggles, Skeets Gallagher, Ralph Forbes und Rosita Moreno ist der grösste Bow Reisser. Die originellsten und romantischsten Verwicklungen ergeben sich, wenn der Stellvertreter eines Schlagerkomponisten (Ralph Forbes) eine berühmte Filmschauspielerin (Miss Bow) heiratet. "Ihre Hochzeitsnacht" ist ein tolles Durcheinander von der ersten bis zur letzten Szene.

FRANKREICH STEHT WIEDER AN DER SPITZE



A PARIS MEETING!

Even Czecho-Slovakia was represented among those who greeted Maurice Chevalier when the French idol paid a visit to the Paramount studios in Joinville, as is evidenced by this photo. The Czechish gentleman is none other than R. Jellinek, branch manager of our Prague office. Incidentally, Chevalier met so many old friends and former co-workers at the studios that it was a sort of "old home week" for him. Needless to say, he received a warm reception!

FRANKREICH herrscht auf der ganzen Linie, gerade wie im vergangenen Monat des "Atelier Patenschaft" Kontests. Um allen Stürmen der nächsten Monate widerstehen zu können, haben sich Mr. Souhami's Legionaire hinter einem Wall von 110.63 Prozent vergraben—wirklich eine wunderbare Leistung, wenn man bedenkt, dass dieser Prozentsatz aufgestellt wurde, während eine unerträgliche Hitzwelle die drastischen Aenderungen der Quoten nur noch ungemütlicher machte.

Auch für Argentinien gibt es keine Hindernisse, denn selbst die politische Umwälzung, welche unlängst das ganze Land in Aufregung versetzte, konnte die "Gauchos" nicht daran hindern, Mexiko auf den dritten Platz zurückzudrängen.

Jeder Monat hat seinen Helden und dieses Mal ist es Brasilien. Es hat sich mit seinem Fortschritt von der siebenzehnten zur zehnten Stelle nicht zufrieden gegeben, sondern ist in diesem Monat zum vierten Platz avanziert. Man muss sich unwillkürlich fragen, wo werden die Brasilianer im nächsten Monat stehen?

Drei weitere Filialen, welche nicht vergessen werden dürfen, sind die Panama Kanal-Zone, Chile und Porto Rico. Alle drei haben wesentliche Fortschritte gemacht, und Panama befindet sich nun auch oberhalb der 90% Linie. Doch dafür haben Italien und Spanien nachgelassen, und zwar sind sie vom vierten zum siebenten Platz, resp. sechsten zum neunten Platz zurückgegangen. Australien und Grossbritannien klammern sich mit bewundernswerter Ausdauer an die fünfte, bezw. achte Stelle. Höchstwahrscheinlich schmieden sie Pläne wie sie ihre Triumphe vom vorigen Jahre in diesem Jahr wiederholen können!

Der richtige Kampf um die Oberhand wird erst in den Monaten Oktober, November und Dezember ausgefochten. Und wenn wir Kampf sagen, dann meinen wir es auch. Es sind in diesem Jahre so viele überraschende Platzwechsel über Nacht gekommen, dass man sich auf alles gefasst machen kann. Auf jeden Fall wird der glückliche Sieger bei so vielen eventuellen Kandidaten bis Mitternacht des 31. Dezembers 1930 um seinen Erfolg zu ringen haben!

PARAMOUNT A-B-C

DER glänzendste Kassenschlager, den die Auslandsabteilung jemals aufweisen konnte, ist "Liebesparade." Das Coliseum Theater in Barcelona hält den Weltvorführungsrekord für diese Produktion—über sechs Monate Spielzeit!

Fred Lange, der Leiter unserer argentinischen Filiale, beschloss bereits eine Paramount-Wohlstandwoche ins Leben zu rufen, bevor er Herrn Shauer's Botschaft in der Septemberausgabe gelesen hatte. Wir sind fest überzeugt, dass alle anderen Filialen diesem lobenswerten Beispiel folgen werden.

Kein Idee in der Geschichte der Auslandsabteilung hat eine derartige Begeisterung hervorgerufen, wie die Gründung der "Ruhmeshalle." Die gesamte Leitung der Zentrale und die Vorsteher aller Auslandsabteilungen haben Herrn Seidelman zu dieser Einrichtung aufs spontanste beglückwünscht. Wir möchten bei dieser Gelegenheit nochmals darauf hinweisen, dass Jeder vorgeschlagen werden kann!

"Die Hochzeitsreise," Paramount's sensationelle Fortsetzung vom "Hochzeitsmarsch" ist nunmehr für den Auslandsverleih fertiggestellt worden. Erich von Stroheim und Fay Wray spielen bekanntlich auch die Hauptrollen in diesem Film, welcher als stummer Film mit herrlichen Musikeinlagen ausgestattet ist. "Honeymoon" ist nicht nur ein Bild von hohem Niveau sondern auch noch unterhaltender als "Der Hochzeitsmarsch."

Nach den bis jetzt in der Zentrale eingelaufenen Berichten zu urteilen, erfreut sich der Wettbewerb für die 1500 Dollar Preise, welche für die beste Auswertung des antarktischen Bildes "Mit Byrd zum Südpol" ausgeschrieben sind, eines bedeutenden Zuspruches. Der Film wird bereits in England, Australien und Japan gezeigt.

Bis jetzt hat unser Pariser Atelier Filme in dreizehn Sprachen hergestellt und zwar in französischer, spanischer, italianischer, schwedischer, polnischer, ungarischer, tschechischer, deutscher, portugiesischer, kroatischer, holländischer, russischer und rumänischer Sprache.



PARAMOUNT PEP CLUB IN BERLIN MAKES WHOOPEE AT ANNUAL BANQUET!

Among the most useful accomplishments of the Paramount Pep Club at Home Office is the fact that it has been the inspiration for many similiar clubs throughout our world-wide foreign organization. We don't mind admitting that we shed a few reminiscent tears when we received the above photo, which pictures the employee-members of the Paramount Pep Club in Berlin at their annual banquet. You see, we helped organize the club during our stay in Germany, and we are very happy and proud that it is flourishing like the proverbial green bay tree. Lack of space makes it impossible for us to identify all the familiar faces we recognize, but the gentleman with the broad grin on his face, (sitting down fourth from left) is Gus Schaefer, general manager of distribution for Continental Europe, and the gentleman (ninth from left) is Ike Blumenthal, general manager for Germany and Central Europe.

SHOWMANSHIP

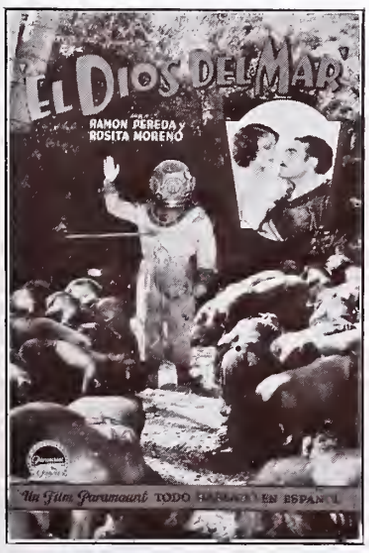
MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



"SWEETIE" IN CHINA!

YOU might not guess that this was a Chinese poster on Nancy Carroll's musicomedy, "Sweetie," but the identifying trademark leaves no doubt that it's a Paramount picture. That's the beauty of the Paramount trademark. It is an emblem of quality in motion pictures, universally recognized as such in every country and in every language.

But to get back to the poster, which offers a striking contrast to the usual run of posters reproduced here. Photo above is an exact reproduction of the original, which is also in black and white. The size is about one-half the size of our American one-sheet. It's printed on thin, transparent tissue paper. We imagine that this poster would attract even more attention in New York than it did in Hong Kong! It certainly is an eye-catcher!



COLOR PAINT POSTER!

Too bad we can't show you this one-sheet on "El Dios del Mar" (Spanish version of "The Sea God") in its original colors. The use of the new color-paint process gives it an oil painting effect. One of the effective ad sales items issued by Mr. Geyer at Home Office.

FOOTNOTE TO BYRD CONTEST!

THE receipt of a quantity of advertising and exploitation material on the Byrd film from the Japan office prompts us to offer this word of warning to all our offices. The judges of the Byrd contest will examine only scrapbooks, containing the complete advertising, publicity and exploitation campaigns conducted in each locality. No loose leaf material will be considered. We hope the Japan office has saved duplicate proofs of the various tie-ups and stunts they have already forwarded to Home Office and will paste these up in a scrapbook to be sent in whenever it is complete.

However, we do want every office to follow Japan's example and send in samples of the merchandising campaign on the Byrd picture as soon as it is released locally. This will serve the two-fold purpose of informing Home Office what you have done and giving, through this publication, other offices that have not yet released it the benefit of your ideas!



GREATEST TIE-UP IN HISTORY OF JAPAN!

Above is reproduced the inside spread of the four-page pictorial roto section on the Byrd film, 400,000 copies of which were inserted in the Tokyo newspaper.

JAPAN'S TREMENDOUS NEWSPAPER TIE-UP ON BYRD PICTURE UNPRECEDENTED!

LOOMING as a foremost contender for honors in the Byrd contest as a result of their remarkable campaign on the South Pole picture, our Tokyo office has submitted evidence of one of the most amazing newspaper tie-ups in the history of Japan—a tie-up unprecedented in the annals of local film exploitation. Details of the tie-up were furnished by Tom Cochrane, Paramount's representative in the Orient, who wrote Mr. Seidelman as follows:

"I have mailed you a copy of the four-page color section (rotogravure), newspaper size, of the Byrd exploitation. The Tokyo Nichi Nichi and Osaka Mainichi, sister publications, carried the syndicated material of the New York Times. Each of these two newspapers has a circulation of over one million, and the Byrd material became household matter.

"We have our Tokyo office in the Nichi Nichi building and are on the friendliest terms with the owner and managers. Mr. Sasho of our Tokyo office went to them with the tie-in publicity stunt and the result was the greatest and most effective piece of publicity ever engineered in Japan. I doubt if it will ever happen again.

"There were slightly over 400,000 of these four-page sections inserted in the paper on Sunday, September 7th, to cover immediate Tokyo. Thousands of copies were sent to all theatres in Japan, and there is no doubt in our minds that the stunt has created more favorable comment than anything ever before done in Japan."

Here is an example of enterprising showmanship worthy of emulation, for it not only boosts the individual picture, but increases the prestige of our company and adds new lustre to the name of Paramount. Banzai, Japan!



GOOD NEWS FOR GERMANY!

NOW that the local sound, patent and kontingent difficulties have been more or less cleared up, our legionnaires in Germany have initiated an aggressive advertising campaign via trade papers, exhibitor house organ, special broadsides, etc., to sell their exhibitors on the superlative merits of Paramount's sound and all-talking German productions.

Illustration above is reproduced from their house organ, "Das Filmgeschaeft," which is mailed to every exhibitor in Germany. One of the first of the thirteen pictures to be released during the coming season is "The Love Parade," which is certain to duplicate its triumphs in other countries. From now on, our German division ought to show lots of speed!



SWEDISH AD SALES!

Our Scandinavian brethren understand the importance of ad sales in general and posters in particular. Above we show you one of their latest one-sheets, featuring the celebrities in the Swedish version of "Paramount on Parade." Ernst Rolf is the Swedish master of ceremonies.

HAROLD LLOYD
in the laugh event of the year



"FEET FIRST"

HIGH-POWERED MIXTURE OF LAUGHS AND THRILLS IN COMEDY CYCLONE FURNISHES FAST AND FURIOUS FUN

WEAK from laughter and chilled with thrills, we are barely able to totter to the typewriter and describe for our readers the marvels of Harold Lloyd's latest laugh-fest, "Feet First" (*), which we have just witnessed at a Home Office preview.



Harold jammed so many hair-raising stunts into a production. We defy any red-blooded human being to see *and hear* Harold crawling over a sky-scraper, teetering on the edge of a window ledge, and bouncing up and down a painter's scaffold, without wanting to shriek with excitement. Even a wooden Indian would gasp!

Along with a grand assortment of spine-tingling thrills, "Feet First" provides the greatest aggregation of hilarious gags ever packed into a motion picture comedy. Harold's adventures as a shoe clerk are positively side-splitting. There's a laugh in every inch of film. The most confirmed grouch will howl!

Quite naturally, such a powerful box office attraction demands and deserves extraordinary effort in merchandising. Already Russell Holman and his Home Office advertising crew have swung into action with a very tricky and effective mailing folder, which cleverly emphasizes the merits of the production. These are being mailed to our foreign and domestic offices as well as to theatres in the United States.

But the thing that will make exhibitors stand up and cheer is the special press book, now in preparation. Containing ideas, stunts and stories that resulted from a circuit-wide contest among Publix Theatre showmen, it is a practical gold mine of exp-Lloyd-ation!

**Produced by Harold Lloyd Corp.*
A Paramount Release



FRANKRIJK NOG BOVENAAN!

FRANKRIJK zwaait nog steeds den schepter over de concurrentie in het 1930 concours, volgens het in dit blad gepubliceerde staatje. Als verder blijk van hun ernst om de eereplaats te behouden vermelden wij, dat hun percentage is opgeloopen tot 110.63, voorwaar een bizondere prestatie van Souhami's Paramounters, gezien de enorme hittegolf in Frankrijk en de aanmerkelijk verhoogde quota's.

Argentinie overtuigt ons eveneens, dat het diverse hinderpalen weet te overkomen, zooals een revolutie. De Gauchos laten zich nu triomfantelijk op de tweede plaats zien en hebben Mexico naar de derde plaats verwezen.

Doch de held van de maand is Brazilie. Als voorlooper van een nog grooter offensief op de leiders der competitie, wist Brazilie van de zeventiende plaats naar de tiende te verhuizen gedurende de vorige maand en het resultaat van het groote offensief is, dat dit kantoor thans als nummer vier op het ranglijstje prijkt. Dat is vechten, Heeren!

Voorts vermelden wij nog eervol, de kantoren der Kanaal Zone en Porto Rico. Beide kantoren stegen aanmerkelijk en eerstgenoemde is thans over 90%. Italie en Spanje moesten evenwel voor de hevige concurrentie zwichten en werden respectievelijk van de vierde en zesde plaatsen naar de zevende en negende plaatsen gedrongen. Australie en Groot Brittanje houden zich met man en macht vast aan de eenmaal ingenomen posities van Nummer 5 en 8. Ongetwijfeld bereiden zij zich voor op een sensationneelen spurt tegen het einde van het concours jaar. Want de laatste drie maanden, October, November en December zullen nog wel veranderingen teweeg brengen, wanneer alle kantoren zich nog eens extra inspannen, om de eersten te zijn, die op 31 December, 1930, twaalf uur 's nachts over de figuurlijke eindstreep rennen.



DECORATIVE!

Lillian Roth adds a decorative note to every picture she graces, while, at the same time, she contributes some worth-while acting.



DISTINCTIVE!

In this charming pen and paper study of Kay Francis, the artist has succeeded in emphasizing her highly personalized individuality, which is compounded of beauty, talent and a rare intelligence. Miss Francis adds to her popularity with a notable performance in "The Virtuous Sin," opposite Walter Huston.

HAROLD LLOYD IN EEN NIEUWE KLUCHT

Harold Lloyd heeft nu toch zulk een ocr-grappige, dolzinnige en daverende klucht gemaakt, dat het moeilijk is ons lachen te houden, terwijl wij deze regelen schrijven. Deze klucht, die een onafgebroken reeks kogels voor bulderende lachsalvo's bevat, is getiteld 'Feet First' (Voeten Vooruit). Harold's avonturen als bediende in een schoenenwinkel, bekeeren iedereen tot optimisme. *Lloyd doet het weer!* Niet alleen met gebaren, maar Lloyd spreekt in deze film.

Wij hopen U in de volgende editie meer over deze film te vertellen. Voorloopig volstaan wij met te zeggen, dat Harold de buitenlandsche afdeeling weer eens een echte kassa attractie heeft gegeven, want Harold, is en blijft nu eenmaal de overbekende Harold, waar men ook komt en gaat!

Harold Lloyd komt naar New York om de openingsvoorstelling van zijn succesfilm bij te wonen, in het Rialto theater, hetgeen wil zeggen dat Harold een afstand van 10.000 mijl moet afleggen alvorens New York City te bereiken, daar hij op het oogenblik in Hawaii vertoeft.

NUTTIER THAN EVER!

The Four Marx Brothers, whose "Animal Crackers" is wrecking records, offer their own original ideas of what the well-dressed male should wear when going bathing.

PARAMOUNT IN HET LICHT VAN BROADWAY

PARAMOUNT domineert met haar films den Grooten Witten Weg...Broadway! En thans meer dan ooit tevoren! Want onze twee groote ateliers, in Hollywood en in Long Island City leveren thans films af, waarvoor de concurrentie de vlag moet strijken. En nu komt Parijs nog bij die twee ateliers, als productie factor van beteekenis. Overal vinden onze films een warm onthaal bij het uiterst critisch aangelegde New Yorksche publiek, dat toch wel verwend is op het gebied van bioscoop vermaak.

In September zagen vier nieuwe filmkinderen van Paramount het Broadway levenslicht. Bij deze rekenen wij niet Lubitsch' meesterwerk 'Monte Carlo,' aangezien deze productie gedurende de geheele maand in het Criterion theater bleef draaien. Noch is onder die vier films, 'Animal Crackers' inbegrepen, waarmee het Rialto Theater enorme zaken doet. De nieuwe attracties, die alle in het Paramount theater liepen zijn als volgt: 'The Sea God,' met Richard Arlen en Fay Wray, een spannend verhaal waarmee de directie zoo ingenomen was, dat de Spaansche talkie van deze film reeds in productie is.

'Follow Thru,' is de verfilmde operette, welke eenigen tijd geleden onder den zelfden naam in New York te zien was. Charles Rogers en Nancy Carroll spelen er de hoofdrollen in. Benevens de vlotte melodieen, is de geheele film in kleuren vervaardigd door Technicolor.

De stormloop op goud in Alaska, in 1900, is het onderwerp van Paramount's monumentale film 'The Spoilers.' Van de spelers noemen wij Gary Cooper, Betty Compson, Kay Johnson, William Boyd. Slim Summerville en Harry Green. In deze film komt aan het eind een gevecht scene voor, die voorzeker het grootste vuistgevecht van alle producties genoemd kan worden. Onze maatschappij besteedde kapitalen aan het vervaardigen van deze film, die van het zelfde kaliber is als 'The Covered Wagon' en de 'Ten Commandments.'

Tenslotte 'Her Wedding Night,' met Clara Bow, bijgestaan door Charles Ruggles, Skeets Gallagher, Ralph Forbes en Rosita Moreno. Clara Bow verricht in deze klucht uitstekend werk als de filmactrice, die bij vergissing met den vriend van een bekend componist trouwt.





COMEDIAN!

Charlie Ruggles looks frightened here, but that's because Mr. Stone, the artist, caught him at a particularly harrowing moment during the filming of "Her Wedding Night," the Clara Bow vehicle. Harrowing for Charlie, but hilariously funny for the audience. As a matter of fact, he almost steals the picture from Clara with his funny antics.

KORTE BERICHTEN

DE Liefdes Parade' is de grootste buitenlandsche kassafilm, ooit door ons geproduceerd. Het Coliseum Theater, in Barcelona slaat het record met 6 weken.

Zelfs voor hij het hoofdartikel van den Heer Shauer las in de September editie van dit orgaan, besloot de directeur der Argentijnsche divisie, de Heer Fred Lange, een Paramount 'Prosperity' Week te houden. Wij hopen, dat andere divisies dit voorbeeld zullen volgen.

In de geheele geschiedenis van de Buitenlandsche Afdeeling heeft geen idee zulk een enthousiasme teweeg gebracht als de 'Eerelijst.' De Heer Seidelman wordt bestormd met gelukwenschen van alle zijden. Onthoud nu goed, dat iedereen verkiesbaar is!

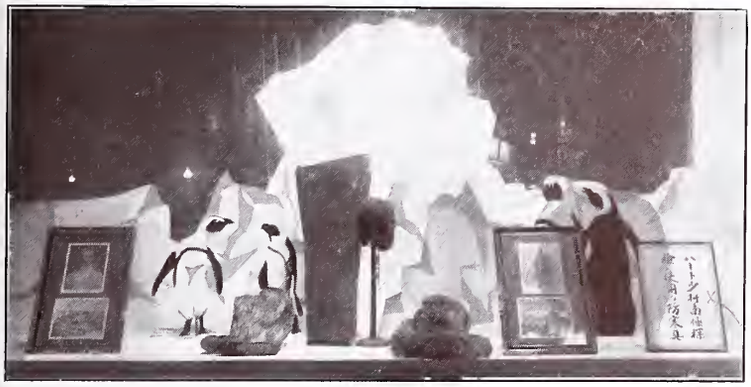
'The Honeymoon,' Paramount's vervolg op 'The Wedding March' is thans gereed voor distributie in het buitenland. Erich von Stroheim heeft de mannelijke hoofdrol en Fay Wray, de vrouwelijke hoofdrol, terwijl de bijrollen in vertrouwde handen zijn. Het is een stille film, met buitengewoon charmante muziek, terwijl de décors schitterend zijn uitgevoerd. 'The Honeymoon' is niet alleen een speciale attractie, doch een betere film, dan The Wedding March.

Afgaand op de berichten, ingekomen in het Hoofdkantoor, zal er een zware concurrentie strijd gevoerd worden met 'Met Byrd naar de Zuidpool' om den prijs van $1,500.— De film wordt reeds vertoond in Engeland, Australie en Japan.

Dusver hebben onze ateliers in Parijs films vervaardigd in dertien talent: Fransch, Spaansch, Italiaansch, Zweedsch, Poolsch, Hongaarsch, Czecho-Slovakisch, Duitsch, Portugeesch, Croatisch, Nederlandsch, Russisch en Roemeensch.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



BYRD "SOUVENIRS" IN WINDOW DISPLAY!

Our Tokyo exploiteers made good use of the Byrd "souvenirs" sent them from Home Office. Above is a window display of clothes worn by members of the expedition that was featured by the big Matsuzakuya department store of Tokyo.

"BYRD-PARAMOUNT ON PARADE" PROGRAM A RECORD-WRECKER IN THREE DAY AND DATE TOKYO THEATRES

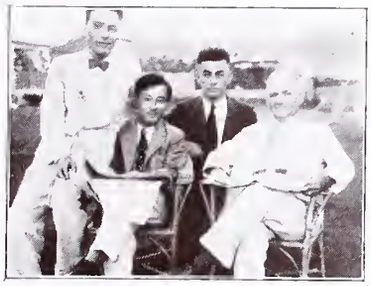
PRECEDED by one of the most spectacular and comprehensive exploitation campaigns in the history of Japan, the double-barreled program of "With Byrd at the South Pole" and "Paramount on Parade" opened on September 11 for a triple simultaneous showing in the three theatres operated by Paramount in Tokyo—the Hogaku Za, Musashino Kan and Denki Kan.

All records for receipts and attendance were smashed to smithereens right from the start and new peak grosses were confidently expected by Mr. Cochrane who reported that the pictures would run until September 30. That both attractions have captured the imagination of Tokyo picturegoers is evidenced by the applause which greets the end of each showing — an almost unheard of thing in Japanese houses.

Quite apart from the money the pictures will bring in is the added factor of good will and prestige. All Japan is Paramount-conscious as never before. The Byrd film, backed by unprecedented publicity, has aroused nation-wide interest. And "Paramount on Parade" has benefited enormously through the scenes made in Hollywood with the Japanese master of ceremonies, Benshi Matsui, who also made brief personal appearances before each showing of the film in the Hogaku Za and Musashino Kan theatres.

Again Paramount pictures plus Paramount showmanship have scored a notable triumph!

We heartily congratulate Mr. Cochrane's great gang, whose latest exploit is but added evidence of their initiative and spirit and resourcefulness.



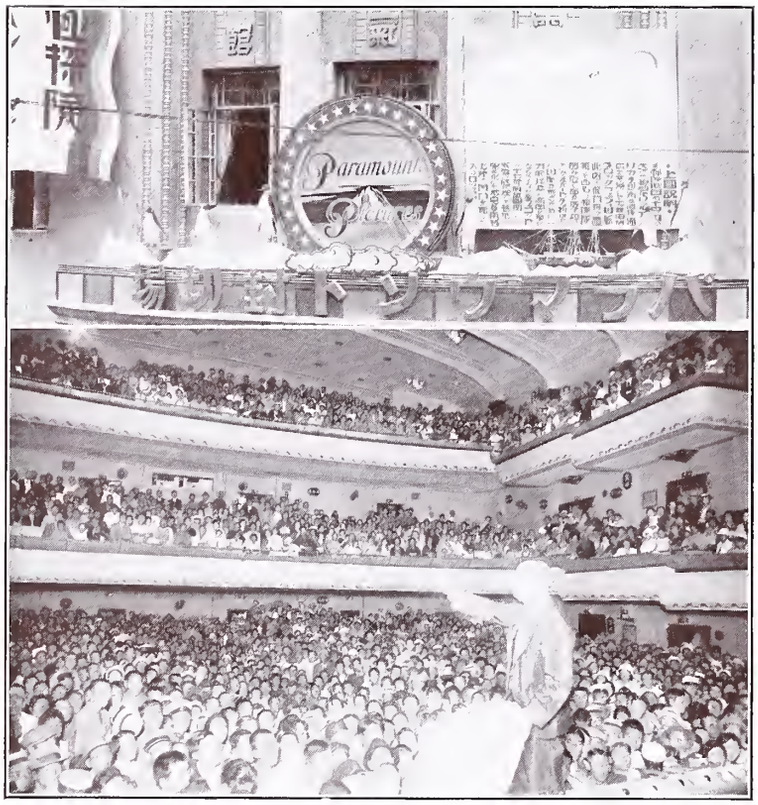
PARAMOUNT SHOWMEN!

Left to right, Messrs. Takeyama, publicity manager; Matsui, master of ceremonies in Japanese version of "Paramount on Parade"; Omita, manager of the Hogaku Za theatre Paramount operates; and Tom Cochrane, our representative in the Orient.



DE LUXE DISPLAY!

This atmospheric display on the Byrd film occupied the biggest show window in the largest department store in Tokyo.



A JAPANESE "FIRST NIGHT"

Upper portion of the photo shows the marquee of the Denki Kan Theatre, Tokyo, with its stunning Antarctic display flanking the trademark. Lower part reveals the capacity crowd inside the theatre on the opening night of the Byrd film.



A HERALD OF GREAT ENTERTAINMENT!

This is a reproduction of the back and front pages of the large size four-page Japanese rotogravure herald on "Paramount on Parade." A similar herald was issued on "With Byrd at the South Pole." Both heralds are chock-full of selling appeal.

"PROSPERITY WEEK" AN UNQUALIFIED SUCCESS

AS we write this, reports are flowing into Home Office testifying to the overwhelming success throughout the United States of Paramount's monster Prosperity Drive from Oct. 5th to 11th. Not only did this drive give added impetus to box office grosses, but there is ample evidence to show that it had a profound effect on business in general. In many instances, city officials cooperated in making the Paramount campaign the basis for a big civic celebration.

We shall be very much interested to hear of the results achieved by our Argentine division, which took the initiative in staging a Prosperity Week celebration simultaneously with the domestic drive.



TELLING THE U. S. A.!

This is the cover that graced the September 30th issue of the GREATER NEW SHOW WORLD, *house organ of our domestic distribution department.*

"THE SPOILERS", ONE OF PARAMOUNT'S



A KNOCKOUT AD!

Reproduction of the tradepaper ad, prepared by our Home Office advertising staff, which packs as powerful a wallop as the film itself.

N. Y. Daily News

"The Spoilers" is even more thrilling than it was in its two silent versions. The big punch is the fight between Gary Cooper and William Boyd. What a fight!

There is good work by a thoroughly capable cast. Gary Cooper furthers his following by his interpretation of the leading role. William Boyd makes a mean villain. Slim Summerville and Harry Green contribute their special brands of humor and are quite funny. Kay Johnson and Betty Compson are both comely blondes who know how to take direction. Director Carewe deserves plenty of credit for "The Spoilers" because he has presented it in a realistic manner.

N. Y. Graphic

There is glamor about the tale of "The Spoilers" which has been caught in the celluloid presentation. Gary Cooper is excellent. Betty Compson gives a colorful touch. The supporting cast is an able one. Edwin Carewe, the director, was lavish in his use of picturesque settings and extravagant in scattering his extras over a wide area.

Brooklyn Daily Eagle

Excellent use of the sound apparatus has added a new stimulus to the theatrically effective climaxes of "The Spoilers."

We understand that Paramount dispatched the entire company to Alaska to film the exterior scenes in their original locale. The backgrounds for these episodes are consequently as authentic as anyone could wish, and with the addition of appropriate dialogue, the atmosphere of the story is pretty well established. Kay Johnson gives a nice performance as the heroine. William Boyd makes the rascally government agent as despicable a villain as you are likely to come across in a month of movie-going. Betty Compson also does well.

ONE of the mightiest outdoor stories ever filmed, "The Spoilers" is Paramount's smashing answer to the insistent popular demand for rawboned fight and action stuff. Our company spent a fortune in making this picture on the same sweeping, spectacular scale as "The Covered Wagon" and "The Ten Commandments," and the production shows it in every inch of film.

Most of you are familiar with the blood-stirring Rex Beach drama of the famous gold rush to Alaska in 1900. You probably recall that it was picturized twice before in silent form. Undoubtedly you still cherish vivid memories of the terrific knock-down-and-drag-out fight, which is a screen classic.

Well, to see and hear it all in Paramount's sound version—the heart-racing action, the flaming romance, the wild, tempestuous scenes of the raw frontier, the murderous, bloody, eye-gouging, ear-chewing fist fight—is to see a super-show, ten times better than it's ever been done before.

And you've got to see the picture to appreciate what a truly marvelous cast was assembled to do justice to the characters: hard-fighting Gary Cooper, tough William Boyd, glamorous Kay Johnson, luscious Betty Compson, comical Harry Green, funny Slim Summerville, capable James Kirkwood. And hundreds of carefully chosen extra types for the tremendous mob scenes.

From every angle, "The Spoilers" stands out as one of the biggest and best films of this or any other year. And that's the consensus of the public and critics who viewed the picture at the Paramount Theatre.



"THE SPOILERS"

The "New York Evening World" cartoonist drew his own conclusions of what the principals in this spectacle looked like. Left to right: Gary Cooper, Kay Johnson, William Boyd, Betty Compson, Harry Green.

N. Y. Evening Journal

Paramount has given "The Spoilers" an excellent production. The settings are interesting and well photographed and it is apparent that much care was spent in creating convincing atmosphere.

Gary Cooper acquits himself very creditably in the leading role. The climax, of course, is the big fight, and Cooper and William Boyd put up a good scrap.

Brooklyn Standard Union

"The Spoilers" is a spectacular film and should make a deal of money for Paramount.

N. Y. World

Gary Cooper plays the lead in "The Spoilers" for all it is worth. This picture has been written and photographed by knowing hands and there is no denying it contains far more of the old stuff that chills and thrills than has any of its type which has gone before. With voice and sound the trigger drama is a vastly different product. The fight is a marvel of realism.

Variety

"The Spoilers" with an exceptional cast catches a large part of the Rex Beach enthusiasm for Klondike days. There are plenty of fights, realistic sets and locales.

Gary Cooper does rugged work. William Boyd is excellent. The fight sequence is worth all of the others, especially to the thousands of fans who have been longing during the past year for less drawing room stuff and a return of action. Harry Green gets the most laughs. The dialogue throughout is better than the average western and most of the lines have a more genuine ring.

Exhibitor's Daily Review

Beautifully set and photographed and with good comedy provided by Slim Summerville and Harry Green, "The Spoilers" is box office material of more than ordinary appeal. This lusty drama of the north packs just as much punch and concludes with just as glorious a fight as of yore.

N. Y. Daily Mirror

"The Spoilers" thrills. It is better than ever, a lusty wow. The great battle beween Gary Cooper and William Boyd is the terrific kick and climaxes a preat picture packed with thrills, suspense and he-man melodrama. This is Cooper's finest role and he is backed by a fine cast with such competent players as Betty Compson in even the small roles. The heroine is the beautiful and talented Kay Johnson. Sound adds a new kick to the memorable thriller. Nobody who liked the silent picture should be disappointed in the new version. The fight especially is worth the price of admission.

N. Y. Evening World

If "The Spoilers" is not the sort of melodrama which used to have us teetering upon the edges of our seats, I don't know what is.

Gary Cooper gives one of his best portrayals, and William Boyd is just as good as the villain. Slim Summerville and Harry Green provide the comedy.

N. Y. Evening Sun

"The Spoilers" is spaciously produced. The performers are an advantage to any film. Gary Cooper is picturesque and the rest of the cast support him well.

The thrilling fight is bloody and earnest and Cooper and William Boyd seemed to mean every blow of it. It is the best item of the picture.

Bartlett Cormack's dialogue is simple, real and sincere. The scenes are quite well photographed and it is good to see the shots of the sluices—the first, I believe, since the advent of talkies—and the good old dance halls of Nome.



TELLING THE PUBLIC!

Here's a typical sample (reduced) of the striking newspaper ads used in advance of the New York premiere.

MIGHTY MONEY-MAKERS ON BROADWAY



"ANIMAL CRACKERS"

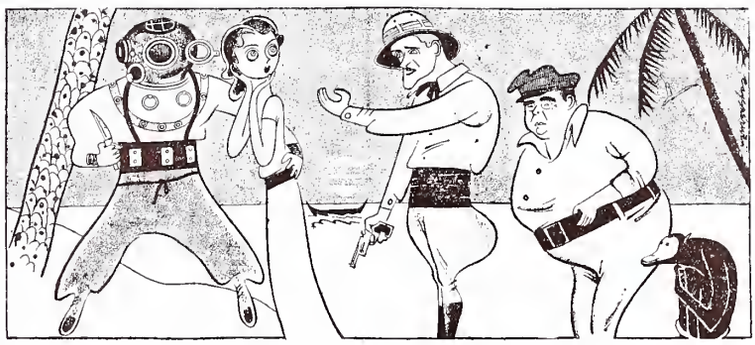
Groucho, Harpo, Zeppo and Chico, as they impressed the artist of the "New York Times," who saw the film at the Rialto.

WITH six big laughing weeks to their credit at the Rialto Theatre, the Marx Brothers made their hilariously nutty exit from Broadway. Reports from other key cities substantiate New York's judgment that "Animal Crackers" is one of the spectacular comedy smashes of the year. An interesting point was noted by the Rialto management which explains why the picture, altho it played to capacity, did not break the house record. The reason was that many of the customers liked the Marx Brothers so much, they stayed over to see the picture a second time. What a picture!

"THE SEA GOD," THRILLING SOUTH SEA MELODRAMA

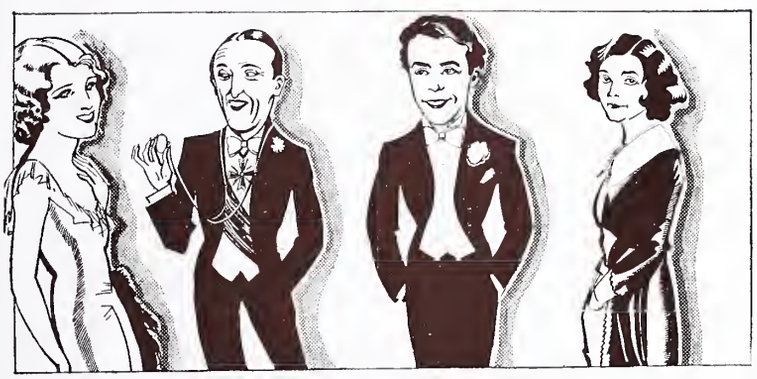
AS different as anything that has as yet appeared on the talking screen is Paramount's production of "The Sea God," which is a good old-fashioned, blood-and-thunder melodrama involving deep-sea pearl diving in the South Seas. Richard Arlen and Fay Wray are the principals in this vigorous adventure tale.

Audiences at the Paramount Theatre got a great kick out of the undersea sequences, in which our company successfully experimented with a sound camera. But it's the novel story that holds the interest and provides so much action and suspense. So impressed were our production executives with the universal appeal of the story that a separate Spanish version has been made, "El Dios del Mar."



"THE SEA GOD"

Hero, heroine, villain and comic as personified by Richard Arlen, Fay Wray, Robert Gleckler and Eugene Pallette. Drawn by the staff artist of the "New York Evening World." The figure in the extreme lower right is not a member of the cast—merely atmosphere!



"MONTE CARLO"

Here's the way Jeanette MacDonald, Claud Allister, Jack Buchanan and ZaSu Pitts looked to our Home Office artist. (A press book mat). By the way, make it a point to read the press book thru carefully. It contains a number of unusually good suggestions for exploitation. Avoid the gambling angle in your publicity.

HAILED by the critics, applauded by the public, and generally recognized in the industry as a tremendous step forward in sound and dialogue picture-making, "Monte Carlo" is proving one of the sensational hits of the current season.

On Broadway, this Lubitsch special finished its pre-release run at the Rivoli Theatre after six weeks of splendid business. The music played in the film has swept the country. The major radio broadcasting chains, leading phonograph, record and music roll companies and hotel orchestras are all featuring the three outstanding songs, "Beyond the Blue Horizon," "Always in All Ways" and "Give Me a Moment, Please."

As an indication of our company's great faith in the production, "Monte Carlo" was generally released throughout the United States during Prosperity Week, and was unquestionably an important factor in the nation-wide success of this gigantic celebration.

COLORFUL GOLF COMEDY!

ASIDE from its smart entertainment and the happy fact that it reunites Charles Rogers and Nancy Carroll in a gorgeous comedy romance of golf, grins and girls, the big news about "Follow Thru" is that it's all in Technicolor, and the best Technicolor you've ever laid eyes on. That was the unanimous verdict of the crowds that jammed the Paramount Theatre to see this swell picturization of the musical comedy success that ran over a year on Broadway.

In addition to Rogers and Miss Carroll, the film boasts the presence of Zelma O'Neal and Jack Haley, who were the comedy hits of the stage version, as well as Eugene Pallette. And the way these three draw laughs is nobody's business. One sequence alone, of Pallette and Haley invading a ladies' shower room in the guise of plumbers, is worth the whole price of admission. All in all, what with two great stars, color, peppy songs, comedy, and a popular theme such as golf, "Follow Thru" is a grade-A money-maker!



"FOLLOW THRU"

Six reasons, as noted by the artist of the "New York Evening World," for the success of this film—Albert Gran, Nancy Carroll, Charles Rogers, Jack Haley, Eugene Pallette and Zelma O'Neal. Too bad, the artist couldn't show the Technicolor!



"PERCHE NO?"

Livio Pavanelli and Maria Jacobini, principals in the Italian version of "The Lady Lies," made in our Paris studio.

OUR Paris studio was well represented on Broadway during September by the Italian version of "The Lady Lies" ("Perche No?"), which proved as interesting to the English critics as it was entertaining to the Italian audiences that packed the theatre where it played.

Reviewing the film, "Film Daily," trade paper, not only pointed out that it is a natural for Italian audiences, but emphasized that it is well acted and directed, and the production as a whole has lots of class. Which is pretty good evidence of the calibre of product being turned out by Robert Kane and his Joinville staff.



"HER WEDDING NIGHT"

Ralph Forbes, Charlie Ruggles, Skeets Gallagher and Clara Bow, as caricatured by a Home Office artist for the press book. It's a 2-column mat.

IF you are inclined to doubt our statement that "Her Wedding Night" is the best out-and-out box office hit Clara Bow has ever starred in, then withhold judgment until you've seen the picture for yourself. Here is one film rightfully entitled to the description, comedy riot, for that's what it is, from the opening scene to the rousing bedroom-farce finale. It revolves around the romantic complications that follow the marriage by proxy (Skeets Gallagher) of a famous movie star (Clara Bow) and a popular composer (Ralph Forbes). Charlie Ruggles, as the ever-tired friend, is a whole show in himself. Audiences at the Paramount Theatre roared their heads off watching "Her Wedding Night."

PARAMOUNT SU BROADWAY

NON sarà certamente una novità, quando si considera la qualità dei nostri prodotti, se diciamo che la Paramount continua a dominare Broadway. Tutti i mesi i nostri studii di California e di Long Island (New York) ci mandano delle nuove pellicole che continuano a fare furore. Ed ora vi è pure il nostro studio di Parigi che porta sempre in alto la buona nomina della nostra casa. La maniera in cui il pubblico di New York s'intusiasma per il nostro prodotto e la miglior prova della sua ottima qualità.

Quattro nuove vincitrici entrarono nella zona cine-teatrae della metropoli durante il mese di settembre. E fra queste, è chiaro, non abbiamo compreso per esempio, il trionfo straordinario di Lubitsch "Monte Carlo," che continua a godere al Rivoli lo stesso sucesso che ebbe colà durante tutto il mese, ne tampoco "Animal Crackers," una nuova commedia dei Fratelli Marx, che da parecchie settimane sono la delizia della clientela del Rialto.

Ma le quattro nuove produzzioni sono, prima, "The Sea God," un forte melodrama, la più grande parte del quale si passa sott' acqua, fra i pescatori di perle, con Richard Arlen e Fay Wray, e del quale si fece pure una versione parlata in Ispagnuolo.

In quanto alle commedie musicali, "Follow Thru," con Charles Rogers e Nancy Carroll, è una delle più interessanti. Come argomento ha un poco di sport, un poco di commedia ed un poco d'amore. I due artisti principali, già molto conosciuti dal nostro pubblico, rappresentanto molto intusiasticamente le loro parti.

Un bel soggetto prodotto all' aria aperta, "The Spoilers," ebbe grande sucesso al "Paramount." L'assunto, interpretato da Gary Cooper, tratta la pazzesca caccia all' oro nell Alaska nel 1900. Betty Compson, Kay Johnson, William Boyd, Slim Summerville e Harry Green sono fra i principali personaggi. Questa pellicola contiene una lotta di corpo a corpo che è, secondo l'opinione di competenti in materia, la più vera e la più feroce che sia mai stata inscenata per lo schermo. E un film d'avventura sul genere del "Covered Wagon," e desterà una senzazione ovunque verrà esibito.

L'ultima del quartetto fu "Her Wedding Night," di Clara Bow, colla co-operazione di Charles Ruggles, Skeets Gallagher, Ralph Forbes e Rosita Moreno. Questa produzioni di Clara Bow fù una delle attrazioni più senzazionali del mese per il botteghino qui a New York, e questo sucesso, dato la grande commedia, si ripeterà per tutto il mondo. Si tratta niente meno, d'uno sposalizio per procura, dal quale risultano naturalmente, un infinità di situazioni divertenti.

FILM CAPITAL'S LATEST INVENTION!



HOLLYWOOD DICE!

Hollywood, which draws creative genius from every corner of the globe, can always be depended upon to produce the new, the bizarre, the interesting and the startling, whether it be in pictures, fashions, decoration or games. Photo above reveals the latest novelty in games. It is, of course, nothing more nor less than the ancient and honorable (?) game of African golf, more familiarly known as dice, played with cubes decorated with portraits of famous screen stars, Clara Bow, George Bancroft and William Powell.

LA FRANCIA CONTINUA IN TESTA

DURANTE due mesi consecutivi, la Francia, essendo passata in avanti alle altre divisioni straniere, si mantiene in quel posto, sempre in testa alla colonna, sfidando tutti. I legionari francesi, sotto la guida del Sig. Souhami si sono resi ancora più sicuri nel loro posto aumentano la loro percentuale a 110.63%, ciò che costituisce una stupenda manifestazione della loro volontà di vincere.

L'Argentina, pure, fece vedere che è capace di fare buona figura, anche in faccia di gravi ostacoli come quelli della rivoluzione e del cambio. Cosi i "Gauchos" hanno preso trionfalmente il secondo posto, seguiti da vicino dal Messico che si trova al terzo.

Ma il vero eroe del mese fù il Brasile. Continuando la spettacolosa marcia verso la cima, che lo portò dal diciasettesimo posto al decimo, questo mese, con uno sofrzo quasi collosale, è passato al quarto! Questa dimostrazione ci fa pensare che il mese prossimo lo troveremo ancora più avanti.

Altre divisioni che meritano un elogio per le loro dimostrazioni sono il Panama il Cile e Porto Rico. Queste mostrarono un avanzo notevole, la prima trovandosi già al di là del 90%. L'Italia e la Spagna, dall' altro lato, sono cadute dal quarto al settimo, e dal sesto al nono. In quanto all' Australia e la Grand Bretagna, tutti e due stanno difendendo eroicamente le loro posizioni, e non dubitiamo che hanno l'intenzione di ripetere la loro dimostrazione dell' anno scorso. La battaglia la più forte ha luogo generalmente nei mesi d'ottobre, novembre e dicembre. Sino alla fine di questo periodo, esisterà sempre un dubbio circa chi vincerà, e la lotta accanita continuerà sino la mezzanotte del 31 dicembre.



BOTH ARE MARLENE DIETRICH!

These two photographs present an interesting contrast. Both are Marlene Dietrich, separated by a wide gulf of years. Picture on the right was taken when she was at the tender age of five. The one above shows her as she appears in her initial Paramount production, "Morocco." It is easy to recognize the little girl in the grown-up woman, but it is hard to visualize the grown-up woman in the little girl. It's dollars to doughnuts that as little Marlene waited expectantly to have her picture "took" more than a decade ago, one hand draped over the arm of the chair, the other resting lightly on a ball, she never dreamed that some day her picture (and voice) would flash upon thousands of screens the world over.

CIO CHE DOVRESTE SAPERE!

"IL Principe Consorte" è la pellicola che in mano alla Legione Straniera, ha fatto più incassi di tutte le altre. Al Teatro Colliseo di Barcelona, ha stabilito un nuovo record mondiale per la durata in un teatro, cioè sei mesi!!

E strano, ma al Sig. Fred Lange, nostro direttore in Argentina, gli venne l'idea d'incominciare una "Settimana di Prosperità" per la Paramount, proprio allo stesso tempo che il Sig. Shauer ne scrisse nella nostra edizione di settembre. Speriamo che tutti gli altri direttori divisionali seguiranno il suo splendido esempio.

In tutta la storia della Legione Straniera, nessuna idea ha destato così tanto intusiasmo come quella del "Hall of Fame," Tutti gli amministratori alla Sede, come pure i nostri direttori all' Estero, hanno inviato una vera avalanga di felicitazioni al Sig. Seidelman. Ricordatevi che siete tutti eligibili.

"The Honeymoon," il seguito spettacoloso all' altra famosa pellicola di Paramount. "La Marcia Nuziale," è pronto per essere distribuito. In testa ai personaggi troviamo Erich von Stroheim e Fay Wray. E un film muto, sincronizzato con della musica meravilgiosa, e contenente dei ricchi scenari e sfondi. Non solo possiamo dire che "Honeymoon" è una attrazione notevole, ma è pure, in ogni forma, molto superiore alla "Marcia Nuziale."

Giudicando dai diversi comunicati che arrivano alla Sede Centrale, ci sarà una lotta molto dura per quei $1500.- di premi chesono stati offerti per la milgior campagna di reclame in connezione colla pellicola "Con Byrd al Polo Sud." Questa pellicola viene proiettata ora in Inghilterra, nell' Australia e nel Giappone.

Sino a tutt' ora il nostro studio a Parigi ha prodotto delle pellicole in tredici lingue, ossia: in francesse, spagnuolo, italiano, svedese, polacco, unghero, cecco-slovacco, tedesco, portoghese, croato, olandese, russo e rumeno.



SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

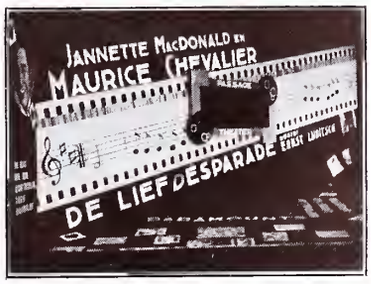


10 DAYS AFTER THE OPENING!

Here's a picture that offers convincing proof of the tremendous drawing power of "The Love Parade." This scene, outside the Bio Dopz Theatre, Bruenn, Czecho-Slovakia, was taken ten days after the picture had opened. Crowds are a silent testimonial to the film's unwavering popularity.

"LOVE PARADE" TRIUMPHS IN CHILE, POLAND!

SEPARATED by thousands of miles in distance, Santiago, Chile, and Warsaw, Poland, were united in the common bond of witnessing almost at the same time the triumphant opening of "The Love Parade" in their respective first-runs. A wire dated September 9, from Benito del Villar, manager for Chile, advised that: "Opened Love Parade Real today—Biggest success ever had in Chile." The Real Theatre is the brand new Paramount theatre just built in Santiago, and certainly a magnificent house for such an outstanding attraction as the Chevalier film.



A STRIKING DISPLAY!

One of the most eye-arresting window displays we have ever had the pleasure of looking at is the one pictured above, made in the interests of "The Love Parade," Passage Theatre, the Hague.

Via Gus Schaefer, general manager of distribution for Continental Europe, comes the following cable from District Manager Lipow in Poland: "Premiere Love Parade Swiatowid Warsaw most brilliant show ever had. Previous box office receipts beaten. Tickets at raised prices booked ahead. Audience enthusiastic. General opinion Love Parade first real big sound production. Long run assured."



AN EXAMPLE OF SMART SHOWMANSHIP!

This knockout front display on the Astral Theatre, Buenos Aires, where "Paramount on Parade" started a record-wrecking run on August 28, shrewdly emphasizes Chevalier's appearance in the film. You probably recall that "The Love Parade" ran four solid months in this house. The French idol is enormously popular here.

300 ESKIMOS SEE FIRST SWEDISH TALKIE!

A picture worth going miles to see must be *some picture!* Hence, the news that three hundred Eskimos journeyed to Stockholm to see Paramount's first Swedish talkie at the Olympia Theatre is mighty significant. The film was the Swedish version of "The Lady Lies" made in our Paris studio.

Not a little of the success of the picture is due to the lavish praise heaped on it by the critics. Here's what the "Gefle Dagblat" had to say in part:

"It is difficult to realize that the Swedish talking pictures have already reached such a high level as this film shows. This is both astounding and pleasing. The film is without exaggeration the finest of the world productions which have ever been shown here. In one word—a brilliant film, which it would be a loss not to see and hear."



A PICTURESQUE SIGHT!

Photo shows a part of the Eskimo delegation leaving the Olympia Theatre, Stockholm, after witnessing Paramount's first Swedish talkie. In its issue of October 1, "Film Daily," the American trade paper, reported the news with the comment, "Looks as if Sweden has beaten Hollywood to the Eskimo business."

"THE BIG POND" OUT-RUNS "LOVE PARADE" IN PARIS

WHEN "The Big Pond" on September 12 started on its ninth week at the Paramount Theatre, Paris, it established two records. First of all it beat the run of "The Love Parade," which only ran eight weeks in this house. Secondly, it is the only picture in the history of this theatre that has been able to stand the eight shows a day grind for nine weeks.

The smashing triumph of the picture is all the more marked because it has had to buck some of the hottest weather that Paris ever experienced. Messrs. Ullmann, Lebreton and their tireless associates deserve warm congratulations for the way they got behind this picture. By the way, the version shown here is the all-French edition of "The Big Pond," which was made in our New York studio.



TRAVEL TIE-UP!

Among the many advertising stunts that the wide-awake showmen of the Paramount Theatre, Paris, put over for the showing of "The Big Pond," was a travel tie-up with the international tourist agency, Thos. Cook & Son. Display, pictured above, was in a large show window on the Place de la Madeline where crowds pass daily. See story adjoining column.

A FRANÇA CONTINUA NA FRENTE!

DURANTE dois mezes consecutivos, a França, tendo passado á frente das outras divisões estrangeiras, lá se mantem, no alto da columna das entradas, num franco e véro desafio. Os legionarios francezes, sob o commando de Mr. Souhami, se entrincheraram fortemente e fizeram ainda augmentar para 110.63 a sua percentagem de quota, o que constituiu uma estupenda manifestação do seu poder combativo.

A Argentina tambem provou que pode fazer bonita figura, mesmo em face dos graves "handicaps" que são a baixa do cambio e as revoluções politicas. Assim, os "Gauchos" estão agora garbosamente formando em segundo logar, com o Mexico alli a seguir-lhe a sombra, no terceiro.

Mas o verdadeiro heroe do mez foi o Brasil. Continuando na sua marcha espectacular para o tope, vimos como o colosso sul-americano passou do decimo-setimo logar para o decimo e, de um novo salto, do decimo para o quarto, no periodo de um mez. Foi, na verdade, uma grande surpresa esse feito de coragem do Brasil, e não duvidamos que elle leve mais avante a sua marcha victoriosa.

Outras divisões que merecem elogios por sua demonstração de folego no concurso internacional foram a Zona do Canal, Chile e Porto Rico. Todas mostraram palpaveis augmentos de renda, a primeira das quaes chegou a passar a linha dos 90 por cento. A Italia e a Hespanha, por outro lado, decahiram de suas posições, varios pontos. Quanto á Australia e á Gran-Bretanha, estão ambas defendendo heroicamente as posições tomadas, a quinta e a oitava na escala de ascendencia, não sendo para duvidar que tentem repetir a façanha do anno passado.

A mais renhida batalha para a victoria final fere-se, geralmente, durante os mezes de outubro, novembro e dezembro. Ao terminar esse periodo de noventa dias é que poderemos, pelo certo, apontar o vencedor. Por ora, tudo é vago ainda...



DEVILISHLY ATTRACTIVE!

Lillian Roth, Marion Shilling and Rosita Moreno are all dressed up to celebrate Hallowe'en October 31.



HE DIDN'T WIN!

The woebegone expression on the face of Stuart Erwin, Paramount comic, tells its own sad story. Stuart entered the Squaw Valley Beauty Contest for better babies, but, alas and alack, he failed to win a prize.

NÃO DEVEIS IGNORAR QUE—

"ALVORADA de Amor" é indiscutivelmente a maior attracção de bilheteria que as divisões estrangeiras já tiveram a exhibir. O Coliseo Theatre, de Barcelona, estabeleceu o record mundial de duração, mantendo aquelle filme Paramount por seis mezes no seu cartaz.

—Mesmo antes de lêr as indicações de Mr. Shauer no nosso editorial de Setembro sobre o assumpto, já Mr. Fred Lange, gerente da Divisão Argentina, tinha decido organizar uma Semana de Prosperidade da Paramount. É exemplo edificante, digno de ser imitado por todos os chefes de divisão.

—Em toda a historia do nossa Legião Estrangeira nenhuma outra innovação recebeu mais franco apoio que a do nosso "Hall of Fame." Todas as divisões estrangeiras e altos dirigentes da Paramount remetteram congratulações a Mr. Seidelman. Não esqueçam—todos são elegiveis!

—Em seguimento ao filme de Von Stroheim, "A Marcha Nupcial," tem a Paramount outra excellente producção prompta para o estrangeiro: é "O Principe Caprichoso," com o mesmo quadro de artista da primeira, incluindo Fay Wray, e dispondo de bellissimo acompanhamento musical. "O Principe Caprichoso" é, sem contestação, um filme mais completo e mais emocionante que "A Marcha Nupcial."

—Julgando pelos communicados recebidos pela nossa matriz de Nova York, o concurso de distribuição de $1.500 dollares de premio sobre o filme "Com Byrd no Polo Sul," está sendo muito bem recebido em todas as agencias e centraes do estrangeiro. O filme passa agora na Inglaterra, Australia e Japão.

—Ha presentemente em filmação no nosso studio de Paris producções faladas nas seguintes linguas: francez, italiano, sueco, polaco, hungaro, Scheco-slovaquio, allemão, portuguez, hollandez, russo, e rumaico.

PARAMOUNT NA BROADWAY

NÃO constitue nenhuma novidade, dado o valor da nossa marca, quando dizemos que a Paramount continua a dominar na Broadway. Todos os mezes assistimos ao desfile de bellas producções que nos vêm dos Studios da California e de Long Island (New York), sem esquecermos tambem as producções em linguas estrangeiras que nos remette o nosso studio de Paris. E a acolhida que o publico neuyorkino proporciona a essas producções é a prova mais irrefutavel do seu merito.

Quatro novas vencedoras entraram a zona cine-theatral da metropole, durante o mez de setembro. Entre estas, claro está, não se incluem, por exemplo o bello triumpho de Lubitsch — Monte Carlo — cuja estreia se realizou no mez transacto e ainda continua no cartaz do Rivoli, nem tampouco "Animal Crackers," nova comedia pelos irmãos Marx, que ha muitas semanas faz as delicias dos frequentadores do theatro Rialto.

Mas as quatro novas producções são, em primeiro plano, "The Sea God," um forte melodrama, grande parte do qual se passa sob agua, entre pescadores de perolas, com Richard Arlen e Fay Wray, e da qual ha tambem uma versão toda falada em hespanhol.

Quanto ás fitas musicaes, "Follow Thru," com Charles Rogers e Nancy Carroll, é das mais interessantes. Tem por argumento um pouco de sport, um pouco de comedia e um pouco de amor. Os dois principaes artistas, já queridos do nosso publico, representam enthusiasticamente os seus papeis.

Uma das bonitas historias filmadas a céu aberto, "The Spoilers," obteve grande successo na téla do Cinema Paramount. É assumpto interpretado por Gary Cooper e se refere á febril conquista de ouro no Alaska, em 1900. Betty Compson, Kay Johnson, William Boyd, Summerville e Harry Green contam-se entre os principaes personagens. Este filme contém uma lucta de corpo e corpo que é, segundo opinam os conhecedores do assumpto, a mais real e mais feroz que já se travou para uma fita de cinema. É filme de aventura do feitio de "The Covered Wagon" e ha de despertar sensação onde quer que seja exhibido.

A ultima do quarteto foi "Sua Noite de Nupcias," de Clara Bow, que tem ainda a cooperação de Charles Ruggles, Skeets Gallagher, Ralph Forbes e Rosita Moreno. Esta producção de Clara Bow provou ser uma das mais sensacionaes attracções de bilheteria em Nova York e repetirá o seu successo por todo o mundo, dada a sua hilariante revolução comica, as suas passagens de surprehendente e brilhante engenhosidade entre as quaes se conta um casamento por procuração, do qual resulta a mais engraçada das situações.



FIRST REEL BIRTHDAY!

Mitzi Green, Paramount's juvenile player, celebrated her first year in pictures August 25 on the "Tom Sawyer" set, where she was playing the role of Becky Thatcher. Jackie Coogan, who has the title role in the production, was the life of the party. By the way, the picture, which is now finished, has been previewed on the coast by studio officials, who have no hesitation in predicting that it will be a knockout entertainment at the box office, attracting adults as well as children.



A POPULAR PASTIME!

With such prominent Paramount stars as Nancy Carroll, Gary Cooper and Charles Rogers adorning the cubes, it is no wonder that shooting dice has become a popular Hollywood pastime. It's a pleasure even if you lose!



BLACK AND WHITE!

But the black is only make-up! At any rate, regardless of his color scheme, it is still very easy to recognize the Eddie Cantor smile and the Eddie Cantor features. Just before he left for Paris, Maurice Chevalier visited Eddie to wish him good luck in his initial all-talking picture "Whoopee," produced by Samuel Goldwyn and Florenz Ziegfeld. The two comedians had originally met in our New York studio, where Eddie made some Paramount shorts.

PARAMOUNT SUR BROADWAY

PARAMOUNT continue à dominer la Grande Voie Blanche —Broadway! Mois après mois, un défilé ininterrompu de succès de guichets sort de nos studios de l'Est et de l'Ouest (et maintenant aussi bien de nos studios parisiens) pour trouver un chaud et facile accueil des auditoires les plus durs à cuire du monde,—les amateurs de cinéma newyorkais, malins, blasés et critiques.

Quatre nouveaux gagnants Paramount ont fait leurs débuts pendant le mois de septembre. Ceux-ci ne comprennent pas la magnifique production de Lubitsch "Monte Carlo," qui a continué son succès au Rivoli pendant tout le mois. Ni faut-il y inclure cet autre géant spécial "Animal Crackers" avec les inimitables Frères Marx, qui ont établi de nouveaux records de rire au Rialto.

Les nouveaux venus, qui tous ont été donnés au Paramount, sont les suivants: "The Sea God," un émotionnant mélodrame des pêcheurs de perle en mer profonde, ou paraissent M. Richard Arlen, Mlle. Fay Wray, et une troupe splendide dans l'émouvante serie des aventures dans les Mers du Sud. Les directeurs ont été tellement impressionnés par son attrait universel que l'on en fait en ce moment une version espagnole.

"Follow Thru" est une comédie musicale, entièrement filmée en Technicolor, dans laquelle Charles Rogers et Nancy Carroll sont les protagonistes. C'est une histoire de golfe, compliquée de comédie, de palpitations de coeurs, et pourvue de chansons des plus attrayantes. Voila un film qui certainement plaira aux spectateurs!

Une des plus puissantes productions de plein air jamais tournée par Paramount est certainement "The Spoilers," qui dépeint en grande envergure la fameuse course à l'or en Alaska en 1900. Gary Cooper, Betty Compson, Kay Johnson, William Boyd, Slim Summerville et Harry Green tiennent les principaux rôles. Ce film contient ce que l'on admet généralement comme la plus grande bataille à coups de poings jamais projetée sur l'écran. Notre compagnie à dépensé une fortune à faire ce film avec la même ampleur que "The Covered Wagon" et "The Ten Commandments." C'est aisément un des plus grande et des meilleurs films de l'année.

Le dernier film du mois était "Her Wedding Night," produisant Clara Bow, avec Charles Ruggles, Skeets Gallagher, Ralph Forbes et Rosita Moreno. C'est la meilleure attraction de guichet que Clara Bow ait jamais faite. C'est une folle comédie depuis la première scène jusqu'à la dernière, révèlant les comiques complications qui suivent un mariage par procuration d'une fameuse actrice (Clara Bow) et d'un chansonnier populaire (Ralph Forbes).

LA FRANCE ENCORE EN TETE

LA France est encore maitresse du concours por le deuxième mois consécutif. Pour montrer leur détermination, les legionnaires de M. Souhami ont consolidé leur position à l'avant en portant leur pourcentage à 110.63 un chiffre réellement remarquable, si l'on se rend compte qu'il fut obtenu malgré une vague de chaleur terrible et une énorme quote part.

L'Argentine, également, prouve qu'elle peut surmonter n'importe quel handicap, même celui dune révolution politique qui secoua ce pays récemment. Les "Gauchos" tiennent maintenant triomphalement la deuxième place, repoussant le Mexique à la troisième.

Mais le vrai héros du mois c'est le Brésil. Continuant leur brillante avance qui les porta le mois dernier de la 17e place à la dixième, les agressifs brésiliens se sont frayés un chemin jusqu'à la quatrième place. Il faut de la ténacité et du courage pour accomplir un exploit semblable pendant les pauvres mois de juillet et d'août.

Les autres divisions qui méritent une mention honorable ce mois-ci sont la Zione du Canal, le Chili et Porto Rico. Tous trois ont fait des progrès remarquables, et le premier d'entre eux a maintenant dépassé la quote 90. L'Italie et l'Espagne, d'autre part, ont passé de la quatrième à la septième place et de la sixième à la neuvième respectivement. Quant à l'Australie et la Grande Bretagne, elles s'attachent obstinément à leurs places, la cinquième et la huitième et se prépraent sans aucun doute à répéter leur triomphe du courcours de l'an dernier.

La vraie bataille pour la suprémacie sera évidement menée pendant les mois d'octobre, novembre et decembre. Ce sera une lutte à mort, avec l'issue indécise jusqu'au moment où la cloche sonnera la fin à minuit de 31 décembre.

AMERICAN CLUB IN PARIS HONORS CHEVALIERS!



FRENCH PAIR HAILED AT GALA LUNCHEON!

As a testimonial of their affection and esteem for Maurice Chevalier and his equally talented wife, Yvonne Vallee, the American Club in Paris, which includes in its membership the most distinguished Americans in the French capital, tendered the popular couple a gala reception and luncheon on August 28. Photo above shows Mr. and Mrs. Chevalier surrounded by club members and Paramount officials. On the extreme right is Battaille-Henri, scenarist, who has adapted the French versions of Chevalier's vehicles. On extreme left is Dick Blumenthal. Managing Director Souhami is standing next to Maurice, while peering over the heads of those in front is Andre Ullmann, director of our French Theatre circuit.

CHEVALIER TO FOUND HOME FOR OLD ACTORS

From The N. Y. World's Bureau

PARIS, Aug. 31.—Maurice Chevalier has embarked on a project, news of which has leaked out without the usual publicity attending the acts of movie stars. He is founding a home for old actors and promises to give half a million dollars within five years.

Since he returned, Chevalier has told friends of the theatre he has already put aside a percentage of his opulent earnings in Hollywood, saying, "I am making enough so there is no danger of poverty for me or mine and I want to do something for those who are out of luck forever."



ACES FROM THE SKIES!

Coste and Bellonte, famous French flying aces, who spanned the Atlantic Ocean, visited our Hollywood studios as guests of honor. They were shown about the various stages by Ernst Lubitsch and Louis Gasnier, directors, pictured with them above. As a feature of their visit, they were presented with a silver wing trophy by Mrs. Ulysses Grant McQueen, founder of the Women's Aeronautical Association.

CHOSES A SAVOIR

"THE Love Parade" attire l'argent aux guichets mieux qu'aucune production jamais exploitée par la Légion Etrangère. Le Théatre du Coliseum à Barcelone détient le record mondial pour ce film qui tient l'affiche depuis six mois!

Même avant qu'il n'eut lu l'éditorial de M. Shauer dans notre numéro de septembre sur ce sujet, M. Fred Lange, directeur de la division argentine, avait décidé d'organiser une semaine de propsérité Paramount. Nous espérons sincèrement que tous les autres directeurs divisionnaires suivront son splendide exemple.

Dans toute l'histoire de la Légion Etrangère aucune idée n'a provoqué autant d'enthousiasme que celle du "Salon de Gloire." Tous les chefs de service du Bureau Principal aussi bien que nos directeurs à l'étranger ont enseveli M. Seidelman sous un flot de félicitations. Souvenez-vous que tout le monde est éligible!

"The Honeymoon," la brillante suite Paramount à la "Wedding March" est maintenant prête pour distribution à l'étranger. Erich von Stroheim et Fay Wray sont à la tête d'une forte troupe. C'est un film silencieux, synchronisé avec une partition musicale merveilleuse, et pourvu de magnifiques décors et vues. "The Honeymoon" n'est pas seulement une attraction d'avant plan, mais également à tous égards, un amusement supérieur à "The Wedding March."

A en juger d'après les rapports déjà reçus au Bureau Principal, il y aura une grande rivalité pour le prix de 1500 dollars offert pour la meilleure campagne d'exploitation du film "With Byrd at the South Pole." Le film est déjà montré en Angleterre, en Australie et au Japon.

Jusqu'à présent nos studios parisiens ont tourné des films en treize langues: français, espagnol, italien, suédois, polonais, hongrois, tchécoslovaque, allemand, portugais, croate, hollandais, russe et roumain.



A "MURDER" DISPLAY!

This window display in a prominent Havana, Cuba, department store was an important factor in the success of "The Benson Murder Case" (Spanish version) at the Encanto Theatre. The title was featured in solid brilliantine letters.



"SHORT" EXPLOITATION!

This clever lobby display at the Encanto Theatre, Havana, called special attention to the Paramount cartoon-short, "La Paloma." It was ten feet high, and the rose was held by a black thread.

BRAZIL'S MAGAZINE TIE-UP ON BYRD FILM

THAT high-powered exploitation gang down in Rio de Janeiro, which is captained by that prince of publicists, Vasco Abreu, is out to get some of that cold cash that will be handed out to the lucky winners of the Byrd contest. We've just seen one sample of their work on the picture and it's as sweet a publicity tie-up as we've ever set eyes on.

They tied up with the "O Cruzeiro" magazine, a national weekly with a tremendous circulation, (about on par with the Saturday Evening Post in the United States) and got a 10-page story and picture spread on the film—plus the cover! The story was written by Raul Lellis, one of Mr. Abreu's capable assistants, who certainly put it over in great shape.

Just to give you another idea of how wide-awake they are down there, listen to this. Remember the cable Mr. Seidelman sent to all the managing directors on "Monte Carlo." Well, we've just received a newspaper clipping from Rio de Janeiro, which reproduces the whole cable in English, with a three-column explanatory story in Portuguese.

That's what we call publicity with a capital P!

FIRST "INTERNATIONAL THEATRE" OPENS IN LOS ANGELES WITH "EL CUERPO DEL DELITO"

Tremendous Exploitation Campaign Inaugurates Foreign Language Picture Policy at California Theatre — Paramount to Furnish Bulk of Programs—Venture a Success

MARKING a radical departure in American exhibition, the California Theatre in Los Angeles made its initial bow on the evening of August 29, as the world's first so-called "International Theatre." Its policy will be to show exclusively foreign language feature productions and shorts—each program for as long as it will profitably draw.

Paramount will furnish the bulk of these programs with its various foreign language films made in this country and in our Paris studio. The picture chosen to open the "International Theatre" was Paramount's Spanish version of "The Benson Murder Case" (El Cuerpo Del Delito), which received a tremendous ovation from the gala first night audience.

Judging from the crowds that have regularly flocked to the theatre since the opening night, the venture is an unquestionable success, and one that will no doubt pave the way for similar enterprises in other large cities in the United States and Canada, and perhaps, throughout the entire world.

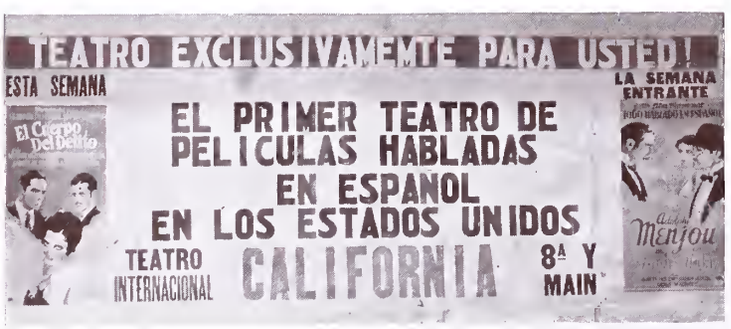
The launching of this "International Theatre" project is the realization of a hope nourished by Herman Wobber, Paramount's general distribution representative on the West Coast. It was largely through his efforts and cooperation that the California Theatre, one of Los Angeles' most popular picture houses, was selected as the show place for the new idea.

So revolutionary is the policy of the California Theatre now, that no effort or expense was spared to make every man, woman and child in Los Angeles acquainted with the new policy. A tremendous exploitation campaign preceded the theatre's formal opening—a campaign jointly put over by the California management, William C. Winship, in charge of sales of our foreign language pictures on the West Coast, and Oscar Kantner, our Los Angeles exploitation representative.



AN INTERNATIONAL PREMIERE!

Above is pictured the theatre front (note flags of many nations over the box office) and the crowd in attendance at the opening night.



AN ILLUMINATED BILLBOARD!

This is one of the ten 28-sheet illuminated billboards that were posted and located in picked spots throughout the Latin-American districts.



JAPANESE POSTER!

This was the special Japanese poster (about the size of our American insert cards) used to advertise both the Byrd film and "Paramount on Parade" in the Tokyo campaign described on another page.

AUSTRALIA ALSO JOINED IN "PROSPERITY WEEK"

WE might have known those alert showmen in Australia wouldn't pass up a smart idea like "Prosperity Week!" Just listen to this excerpt from a mighty interesting letter just received by O. R. Geyer at Home Office from John E. Kennebeck, sales promotion manager out there:

"With the success of our Paramount Week despite the bad times, we are out to make another tornado success with Paramount Prosperity Week, October 5th-11th, linking our efforts with those of the Domestic Department during that same week."

That makes two divisions that celebrated the special Prosperity drive simultaneously with the domestic one, for, as previously noted, Argentine announced it would stage one too. If any other division joined in this Prosperity Week or contemplates exploiting such a stunt, please let us know about it. Don't keep such things secret from the Editor!

Another paragraph in John Kennebeck's letter that held our interest was his reference to the Byrd contest as follows:

"We have already done a lot of work in the past few months on this film and expect to send you at least three special theatre campaigns. We feel that this picture is our baby, as the South Pole Expedition went through our territory, and we are out to get every penny possible out of it."

List of Paramount Offices Around the World

(OCTOBER, 1930)

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William J. Clark
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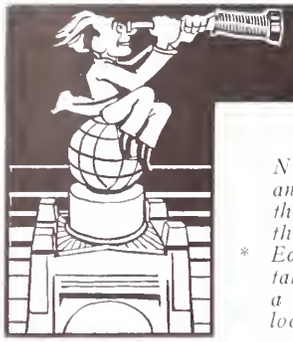
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Manuel de Diego, Branch Mgr

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THE OBSERVATION TOWER

Now and then the Editor takes a look!

PARAMOUNT PEP CLUB ISSUES 1930 ANNUAL

THE Home Offiee Paramount Pep Club has just issued its Annual for 1930 as a preliminary to the inauguration dinner whieh will be held on October 16 in the Grand Ballroom of the Astor Hotel, when the new officers eleeted for the eoming year will formally be installed. The offieers inelude Fred Metzler, president; Lou Diamond vice-president; Joseph Doughney, treasurer; Rose Weinberg, seeretary.

The Annual is a 108-page book eontaining a resumé of the activities of the Club and the Paramount Publix Corporation as a whole. It is illustrated with attraetive color photographs of the company's leading stars.

E. A. Brown, the retiring president, reports that 1930 was the Club's greatest year, and heartily eongratulates all of the members for their cooperative efforts in making the organization a soeial and finaneial sueeess.

This aecount would be incomplete if mention were not made of the faet that during the past year "Pep-O-Grams," the Club's bright and lively magazine, was under the able editorial direetion of Charles Gartner, assistant manager of the foreign publieity department. To him belongs a generous share of the credit for making the periodieal a potent factor in Club affairs.



CHAMPION SPELLER!

Here's a Japanese champion who doesn't come from the Orient but from California. And he isn't a showman but a speller. Folks, meet seven year old Jimmy Ito, spelling champion of all the fifth grade pupils of the Los Angeles public school. Not only did Fay W'ray congratulate him but Paramount Sound News filmed him! That's fame!

THE FABLE OF THE DUMB SALESMAN

(With Apologies to George Ade)

ONCE upon a time when the Movies were still in their Swaddling Clothes, there was a Bag of Wind who figured that as a Salesman he was in the Super-speeial elass. Because he could push an Exhibitor into a eorner and Pry a Contraet out of him he had a Hard Job trying to keep from Patting himself on the Back.

He had a Fishy Eye and a Crooked Smile. He wasn't Wise to the fact that he was merely a Body of Hokum, full of Hot Air, and entirely surrounded by a Big Bluff. He was a Past Master in the Art of Gyping.

He never visited the same exhibitor Twice. He said it was beeause his Territory was so Large. What he Meant was he had a Yellow Streak. He was taking no Chances where No. 1 was concerned. Those were the Happy Days when Film Peddlers eame and went as they Pleased. S. R. Kent hadn't yet loomed on the Horizon, and the Zoning System was an Unknown Quantity.

Well, in the Course of human events, the Horseless Carriage beeame popular and the Movies started to Blossom forth as an Industry. It was Messrs. Zukor and Lasky who Blazed the Trail. Things then Started to happen with a Rush. A lot of Oldtimers were caught in the Stampede of onrushing Changes and were Buried under an Avalanehe of new Ideas and Ideals.

A new Trademark was born Overnight. Paramount beeame Synonymous with Quality. The word Serviee was suddenly Discovered to have a Meaning all its Own. Exploitation proved to be the Open Sesame to inereased box office receipts. The Importanee of Ad Sales was finally Reeognized. The film peddler gave way to the Sales Representative.

It wasn't long before exhibitors stopped looking Dazed and began to Believe their own eyes and ears. They were still from Missouri but Paramount was rapidly Showing them. The Old order had Changed, giving way to the New.

The next time the Hot Air artist Breezed in with the old line of Applesauee and ye aneient Strong Arm tactics, the exhibitor Pointed to the Door and politely requested him not to Slam it as he Passed Out. After Half a Dozen similar experienees, the Big Bluff got it thru his Numskull that he was about as Welcome as a Mosquito on a Bald Spot. But before he eould Figure out his next Move, a Wire from headquarters informed him that Hereafter they would try and Struggle along without him.

MORAL: If you can't keep up with the band, get out of the other fellow's way!

FOREIGN LEGIONNAIRES VISIT PARIS STUDIO

Thirty-five members of our distributing organizations in Europe were guests of the Paramount studios in Joinville Saturday afternoon and evening, September 27. The delegation was headed by Mr. Seidelman. The visitors were shown thru the new studios and entertained in the preview room with a film program of reeently eompleted pietures. In the evening a banquet was served in the studio restaurant. P.S. A good time was had by all!

AUSSIE FILM FIND!

We are indebted to our Australian house organ, "Paramount Punch," issue of September 3, for this admirable cartoon of a well known and deservedly popular Aussie legionnaire — William "Skippy" Clark, general sales manager. This comes at a very opportune time, indeed, as our whole production department is making a feverish search for the ideal "Skippy" to play in the Paramount picture of that name. We can hear Hollywood paging Bill already, but he will have to sacrifice that mustache for art's sake! By the way, we trust that George Lawrence, the very able artist, will heed our plea, printed on another page, and favor us (as the English put it) with some original cartoons for our publication.



"SKIPPY"

STUDIO WANTS LABELS!

VIA P. H. Stilson, general traffie manager, eomes a request from the New York studio that we broadeast a plea to our offiees for all kinds of labels issued by foreign railroads, steamship lines and hotels. These labels are extremely useful to our produetion department, and you will be doing a kindly deed if you will send such labels to:

Mr. Joseph Nadel,
Purchasing Agent,
Paramount Publix Studio,
Sixth & Pierce Avenues,
Astoria, Long Island, New York

Either mail them by registered parcel post direet to Mr. Nadel, or inelude them in a ease shipment you send to New York. Ineidentally, if you have any one-and-three-sheet posters that have outlived their usefulness, don't throw them away, but send these to Mr. Nadel as well.

JOINVILLE STUDIO COMBS EUROPE FOR TALENT

Robert T. Kane, general manager of our Paris studios, is now establishing subsidiary offiees in the theatrieally important European eapitals for the purpose of seeuring aeting, writing and direetorial talent for Paramount's multi-lingual productions.

Local agents have already been appointed for Budapest and Warsaw. In the former city E. Roboz is general production exeeutive, and Tibor Hegedus the easting director. The same respeetive posts are filled in Warsaw by Ryszard Ordynski and Mieeyslaw Krawies.



CLOSE-UP OF "IT"

In an attempt to solve the mystery of "it," the photographer subjected Clara Bow to a very close scrutiny, but succeeded only in magnifying her beauty and charm without discovering the secret of her famous personality. Clara's own idea is that a person either has "it" or hasn't "it," and that's all there is to "it."

Paramount Around the World

Vol. 3 No. 11 NOVEMBER, 1930 Worth: Everything you can give it



A Close-up of a Record Paramount Achievement

READ THE THRILLING "INSIDE" STORY ON PAGES 11-12-13-14-15

Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 **NOVEMBER, 1930** **No. 11**

Good Pictures vs. Bad Times

THIS year will probably go down in economic history as the year of the great ordeal, but so far as the motion picture industry is concerned, it merely served to emphasize anew an old truth—that success in our business is principally dependent upon two things, good pictures and persistent advertising.

Just how heroic a role good pictures have played and are playing in a year of hard times and trade depression is being demonstrated right along, not only on Broadway in New York, but on all the Broadways of the world.

Good pictures, like "Love Parade," "Vagabond King," "Paramount on Parade," our various foreign language films, "Feet First," and others, are piling up bigger box office receipts than they ever did in years of flourishing prosperity.

Good pictures are helping the Foreign Legion to bring home the bacon at a time when world-wide business conditions hold out hope of nothing better than boloney.

The explanation is this: good pictures are depression-proof!

People demand good pictures when times are hard even more than when times are prosperous. Good pictures are not only a source of enjoyment, but a safety-valve for troubles, an escape from life's grim realities. In fact, it is safe to say that motion picture entertainment is now one of the four great basic necessities, along with food, shelter and clothing.

At the same time, the need for vigorous mechandising and resourceful showmanship is greater than ever. It takes more power to run up a hill than on the level.

I am confident that with the help of good pictures and intelligent exploitation, you legionnaires will continue to promote Paramount prosperity this year, next year, and the years to come!

A Salute to Joinville!

A GENEROUS part of the space in this issue is devoted to paying a well-deserved tribute of admiration and respect to Bob Kane and his associates, who have created in an incredibly few months another Hollywood near the banks of the Marne.

The graphic story of Paramount's foreign studio in Joinville, on the outskirts of Paris, reads like fiction, but every word of it is true. Here is a romance of business as thrilling and as colorful as any that history ever recorded.

Judged by every standard of modern industrial efficiency, the establishment of this up-to-date "Tower of Babel" stands out as one of the most remarkable achievements in the motion picture industry, or any other industry for that matter.

To audiences the world over—in Barcelona and Buenos Aires, Rome and Rio de Janeiro, Budapest and Berlin, Stockholm and Warsaw, Vienna and Prague—the unrolling of a Spanish or Swedish or Italian or Czechish talking picture as the case may be, is a smooth, if exciting, entertainment. Little do they know of the hectic excitement, the feverish though organized activity, the arduous labor, the greater romance behind the scenes that made their enjoyment possible.

To grasp the full measure of the extraordinary accomplishment of Bob Kane and his miracle workers, whose record to date includes over one hundred feature pictures and shorts in more than a dozen foreign languages, one must realize that this formidable production schedule was carried on simultaneously with the acquisition, construction and equipment of a studio plant costing well over two million dollars.

Just imagine an artist trying to paint a masterpiece with one hand while putting his clothes on with the other!

The impressive triumph of these multi-lingual productions—a triumph attested to by millions of delighted picturegoers in every corner of the globe—furnishes striking proof of how well this ambidextrous job was handled by Paramount's resourceful manpower in Joinville.

No better man than Bob Kane could have been found in the industry to undertake and carry out with such spectacular success this herculean task. He possesses experience, ability, an unusual capacity for organization and an abundance of initiative. He can take enormous satisfaction in the contemplation of his record achievement.

For years to come, the Joinville studio will stand as a mighty testimonial to the progress of the motion picture and as a solid symbol of Paramount vision, Paramount courage and Paramount leadership.

Emil E. Shauer

MR. SEIDELMAN RETURNS FROM PARIS CONFERENCE

Describes Electrifying Effect of Mr. Shauer's Cable — Announces Important Personnel Changes—Extols Paris Studio—Urges Rigid Economy as Vital Aid to Paramount Prosperity

AMAZED and delighted with the things he had seen and heard during his six weeks' survey of Paramount activities in Europe, Mr. J. H. Seidelman, of the foreign department, returned to Home Office, October 17, to make several important pronouncements and announcements.

To begin with, he discussed the highly successful conference in Paris, (September 27-29) which was attended by Paramount representatives from the distribution, production and theatre organizations on the Continent, as well as by Home Office executives—S. R. Kent, vice-president in charge of distribution, and Mel A. Shauer, manager of the foreign production department. Mr. Seidelman described the deep emotional effect on the delegates that a cable sent by Mr. E. E. Shauer from Los Angeles inspired. All present realized that it had come straight from the heart of the leader of the Foreign Legion, and they responded with a mighty ovation for their absent chief, and sent him an equally affectionate cable in reply.



J. H. Seidelman

In line with future plans for expansion of our production and distribution facilities in Europe, Mr. Seidelman announced the following changes in personnel lineup. Ike Blumenthal has been appointed assistant general foreign representative, with headquarters in Paris. He will not only assist Mr. J. C. Graham, but will act as liaison officer between the Paris studio and European distribution. Gus Schaefer has been made Division Manager, with headquarters in Berlin, and will supervise Germany, Central Europe, Holland and Scandinavia. David Souhami will have charge of a second division embracing France and allied territories, Spain, Portugal and Italy. His headquarters will be in Paris. Each division will have a Service Depot, the one in Paris being under the supervision of Robert A. Kreier.

Regarding the Paris studio and its record production achievement, Mr. Seidelman was volubly enthusiastic. He considers it a remarkable feat of organization, and he was loud in his praise of Robert T. Kane, general manager of European production, to whom he assigns the major share of the credit for this tremendous accomplishment.

Incidentally, Mr. Seidelman pointed out that the marvelous array of product our three studios are turning out, coupled with the energetic selling and merchandising by our distributing and theatre operating organizations, is helping the Foreign Legion as a whole to make the most creditable showing in its history.

At the same time, Mr. Seidelman warned that continued Paramount prosperity is vitally dependent upon the immediate adoption of a policy of rigid economy in every department of our foreign organization. Operating expenses must be held down to a minimum, and every intelligent effort should be made to cut out all waste, extravagance and unnecessary expenditures. "Remember," was Mr. Seidelman's parting shot, "that a dollar saved through judicious economy is as good a dollar and as big a dollar as one earned in film rentals or at the box office."



G. J. Schaefer



I. Blumenthal



David Souhami

READ THESE INSPIRING CABLES!

GLASS OF SERVICE DESIRED: FULL RATE; HALF-RATE DEFERRED; CABLE LETTER; WEEK-END LETTER. Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rate.

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1200. NO. | CASH OR CHG. | CHECK | TIME FILED

MR. SHAUER'S MESSAGE

PARAMOUNT CONVENTION
HOTEL RITZ
PARIS

TO PARAMOUNTEERS IN CONVENTION ASSEMBLED AT PARIS —GREETINGS TO EACH AND EVERY DELEGATE PRESENT OLD FRIEND OR NEW—MY HEARTFELT BLESSINGS AND BEST WISHES TO YOU PERSONALLY AND SINCERE HOPES THAT YOUR DELIBERATIONS MAY REBOUND TO THE BENEFIT OF THE PARAMOUNT ORGANIZATION WHICH THROUGH THE MEDIUM OF ITS FOREIGN MEMBERS HAS TIME AND AGAIN PROVEN ITS GREAT BUSINESS ABILITIES AND ITS GREAT HEART—ESPECIALLY DO I WISH TO EXTEND HEARTFELT CONGRATULATIONS TO JOE SEIDELMAN FOR HIS RELENTLESS AND INTELLIGENT EFFORTS FOR THE FOREIGN DEPARTMENT IN CARRYING OUT TO FINE SUCCESS ITS PRINCIPAL POLICIES FOR EXPANSION AND ITS INDEFATIGABLE EFFORTS FOR A SQUARE DEAL TO ALL THE FOREIGN BOYS A THING WHICH PLEASES ME BEYOND MEASURE AND WHICH I WOULD GIVE ALL I POSSESS TO SAY TO YOU ALL IN HIS PRESENCE—I WANT TO TAKE MY HAT OFF TO DEAR OLD BOB KANE FOR THE GREAT WORK HE HAS DONE IN HIS DEPARTMENT—I READ A LOT ABOUT IT AND I REALIZE IT IS A WORK CONSISTING OF MOST INTELLIGENT EFFORT AND THE COMPANY SHOULD AND WILL APPRECIATE IT—I DESIRE TO TELL SIDNEY KENT THE BIGGEST HEARTED AND BEST PICTURE EXECUTIVE IN THE INDUSTRY THAT HE STANDS BEFORE WHAT I CHOOSE TO CALL THE GREATEST BUNCH OF RESOURCEFUL PICTURE MEN IN THE FOREIGN BRANCH OF THE INDUSTRY—WHAT THEY ARE NOW DOING AND WHAT THEY HAVE ALWAYS DONE IN THE PAST IS A MIRACULOUS PIECE OF WORK AND KNOWING SIDNEY AS I DO I REALIZE THAT HE WILL SAY SOMETHING TO THEM THAT WILL LEAVE AN UNFORGETABLE IMPRESSION IN THE MINDS OF ALL OF YOU—MY BEST WISHES TO GRAHAM SOUHAMI MESSERI YORK BLUMENTHALS IKE AND DICK SCHAEFER LIPOW IN FACT ALL MY OLD BOYS AND MANY WHOM I COULD NOT MENTION IN A CABLEGRAM BUT EACH AND EVERYONE OF THEM BUSINESS BUILDERS OF THE TYPE THAT REQUIRES GUTS ENERGY INTELLIGENCE AND LOYALTY—I DONT WANT TO FORGET MEL SHAUER EVEN THOUGH THE LATTER HAPPENS TO BE MY SON—THE SAME SPIRIT EXPRESSED ABOVE ALSO GOES FOR HICKS AND DOZENS OF WORKERS WHO ARE BUILDING PARAMOUNT IN OTHER LANDS OUTSIDE OF EUROPE —CHEERIO AND GOD BLESS YOU—I AM NO LOIDY BUT HOW I SHOULD LIKE TO BE EMBRACING YOU AT THIS VERY MOMENT.

EMIL E. SHAUER

MR. SEIDELMAN'S REPLY

SHAUER
HOTEL AMBASSADOR
LOS ANGELES

HAD WONDERFUL MEETING BOYS VERY ENTHUSIASTIC—YOUR WONDERFUL CABLE CLIMAXED AND CARRIED OFF CONVENTION—ALL JOIN IN PROMISING YOU CONTINUED SUPREMACY FOR PARAMOUNT AND ASK ME TO CONVEY TO YOU THEIR THANKS FOR YOUR INSPIRING CABLE—I WILL NEVER FORGET YOUR KIND WORDS ABOUT ME AND MY ONLY PRAYER IS THAT YOU WILL BE BACK AT OFFICE SOON.

JOE

EARLY XMAS GREETINGS!

By the time this issue reaches the furthermost outposts of the Foreign Legion, another Christmas will have rolled around. So anticipating that joyous season of the year, we wish you, one and all, a very Merry Christmas and— for good measure—a Happy, Prosperous New Year.

CONTEST ENTERS CRUCIAL 4th QUARTER!

As the Foreign Legion's "Studio-Sponsored" Contest enters the final and crucial quarter, it shows definite signs of boiling over. With the exception of the first three leaders, France, Argentina and Mexico, which maintained their status quo, every other division moved one way or another during the past eight weeks. Even Austria—which has been occupying the cellar position so long, we were beginning to think the legionnaires over there had a monopoly on it—advanced two places. In fact, with the help of an adjusted quota, Mr. Lichtscheindl's boys registered the biggest increase in percentage during the two months. Others that hammered out substantial gains include Holland, Great Britain, Chile, Poland, Japan, Scandinavia and Czecho-Slovakia. Slight increases were also made by Hungary and Canal Zone. A look behind the scenes reveals that the individual divisions are fighting hard to deliver what is expected of them, despite prevailing obstacles. Added to the unfavorable business conditions that obtain throughout the world, there is considerable political unrest in many parts of the globe, which

Leaders Retain Positions as Other Divisions Have Their Ups and Downs

leaves its mark on the film industry in general. It is a real tribute to the aggressive spirit of our Central and South American legionnaires that they are making a magnificent showing in the face of such formidable handicaps as political revolutions, the drop in exchange and business depression. A similar situation exists in Continental Europe, where legislative and patent restrictions have seriously hampered Germany and Central Europe, and where the drop in the Spanish peseta has made the going tough for the hardy "Matadors." And yet, not one of our foreign managers has offered a single alibi. On the contrary, every letter that reaches Home Office, every report from the field reveals unflagging enthusiasm, an energetic will to win and a prediction that business for the last thee months of this year will be of record-breaking proportions. All in all, it looks as though the sturdy Paramount spirit plus the dependable Paramount product reinforced by the Paramount brand of showmanship will enable the Foreign Legion to go over the top in 1930 as it has in previous years.

Foreign Legion Triumphing, Despite Unfavorable World-Wide Conditions

FRANCE HITS NEW HIGH IN RECORD OCTOBER

ALL signs point to 1930 as France's greatest year!

Month in and month out, the French legionnaires have continued to pile up bigger and better grosses. Every fresh record has been a stepping stone for a still better one the following month.

October proved to be another record-smasher, the volume of business during this four week month exceeding the gross obtained during the previous best month of five weeks.

And in his cable, Managing Director Souhami advised: "Making all efforts push November and December to close year with biggest gross."

No one will begrudge Mr. Souhami and his organization their success. They deserve it because they are earning it!

OCTOBER WAS "SHAUER MONTH" IN JAPAN

WITH that characteristic energy that enabled them to go out and arrange an unprecedented newspaper tieup on "With Byrd at the South Pole," our Japanese legionnaires conducted a special drive for business during October in honor of E. E. Shauer, leader of the Foreign Legion.

By cable and follow-up letter, Tom Cochrane, Paramount's representative in the Orient, advised that the aim was to roll up a total volume of business in October that would rival January's gross (January is the peak month there). Mr. Cochrane wrote in part:

"In the face of depression, limited sound equipment and what not, our work, no matter how small or large, will reflect what might be called 'mass effort.' Nobody in the office from the office boy up is exempt from securing bookings during October. Please notify Mr. Shauer that this is being done in his honor and tell him that I never saw such enthusiasm as when I announced this plan."

The overwhelming success of the drive is reflected in Japan's improved standing and percentage increase.

RIGHT UP TO DATE!

YOU will note that we list below two months' standings—September as well as October. This brings the contest right up to date and gives every division a more timely and more accurate picture of its position in relation to the rest.

We have always deplored the circumstance that prevented us from publishing the latest figures, but it was due solely to the fact that invariably three or four offices would fail to send in their monthly cables on time. This publication is issued on or about the fifteenth of the month, and if every office sent in its cable by the tenth, everything would be just dandy.

The offending offices ought to realize that their delay "holds up the whole works," for it not only slows us up, but it works a hardship on many Home Office departments whose business it is to compile monthly reports for our executives as quickly as possible.

Please cooperate! Send in your cables promptly!

AS OF OCTOBER 1		*AS OF NOVEMBER 1*	
FRANCE	113.64	FRANCE	120.39
ARGENTINA	107.36	ARGENTINA	109.48
MEXICO	101.60	MEXICO	101.09
HOLLAND	98.38	HOLLAND	98.12
BRAZIL	96.33	GREAT BRITAIN	96.89
AUSTRALASIA	94.58	AUSTRALASIA	92.11
GREAT BRITAIN	93.91	BRAZIL	91.99
GUATEMALA	92.10	CHILE	91.92
CANAL ZONE	90.46	CANAL ZONE	91.09
CHILE	88.84	GUATEMALA	90.20
ITALY	87.92	POLAND	88.65
PORTO RICO	85.86	ITALY	88.46
SPAIN-PORTUGAL	85.03	PORTO RICO	86.70
POLAND	83.84	SPAIN-PORTUGAL	84.94
JAPAN	82.16	CZECHO-SLOVAKIA	84.68
SCANDINAVIA	82.15	JAPAN	82.16
CUBA	81.95	CUBA	81.44
CZECHO-SLOVAKIA	79.35	HUNGARY	78.22
GERMANY	78.12	GERMANY	77.08
AUSTRIA	75.62	AUSTRIA	73.43
HUNGARY	75.06	LATVIA	72.36
LATVIA	71.76	SCANDINAVIA	*missing*

MISS COLBERT CABLES GAUCHOS BEST WISHES

THAT her absence from the studios while on vacation did not dull her interest in the Foreign Legion Contest is evidenced by the following cable Claudette Colbert, sponsor of Argentina, sent to Fred Lange, leader of the Gauchos, on October 28:

Have just returned to studios from round the world trip—The news that my division is second makes my welcome home complete—Please congratulate all your wonderful Gauchos for me—I know you will win.

MATADORS HOPEFUL OF FINAL STANDING

JUDGING by the following wire received at Home Office from M. J. Messeri, managing director for Spain and Portugal, the "Matadors" are confident that their showing during this last quarter will give them a fighting chance to finish among the winners. The cable, dated October 27, reads:

Opened Rialto Madrid with Paramount on Parade—Broke all records Madrid for nine days until yesterday—Public liked theatre applauded picture — Rialto second theatre owned by us in Madrid meaning another Paramount triumph —Watch our standings between now and December thirty-first—Regards.

THE DECISIVE 4TH!

1ST QUARTER—Italy swept into the lead with an impressive percentage of 121.46

2ND QUARTER — Spain reigned for three months, attaining a percentage of 130.65

3RD QUARTER—France ruled the roost all the way and finished with a percentage of 113.64

4TH QUARTER—?—Winner is still in doubt, but France has commanding lead!

Paramounteers in the "PURELY PERSONAL" News of the Month

KREIER TO HAVE CHARGE OF NEW PARIS DEPOT



R. A. Kreier

THE appointment of Robert A. Kreier as head of the Paris Depot, which will service all the countries supervised by Mr. Souhami under the new territorial alignment, will be hailed with satisfaction by his host of friends throughout the Paramount organization, both foreign and domestic. A veteran Paramounteer with more than ten years of useful service to his credit, in the course of which he has organized, standardized and supervised exchanges in every corner of the globe, Bob Kreier probably knows more about the routine and physical operation of film exchanges than any other man in the industry.

He is the originator and inventor of innumerable forms (regarding which he has been unmercifully "kidded") that have served to simplify exchange methods and have eliminated a vast amount of burdensome detail.

As one who has known Bob Kreier from personal contact over a period of years, we take pride in his promotion and offer him our warmest congratulations.

NATHAN OFF ON TRIP!

THE smiling presence of John B. Nathan, of the Home Office foreign department staff, will be missing from the tenth floor of the Paramount Building for about four to six weeks. Urgent company business has sent him on a trip through Cuba, Jamaica, Panama and adjacent territories. We know that Messrs. Pratchett, Novak, et al, will give him a cordial Paramount welcome.

EXTRA! FOREIGN LEGION'S LEADER RETURNS!

ALTHO Thanksgiving normally falls this year on November 27, the foreign department staff at Home Office celebrated it informally on October 21, simultaneously with the return of E. E. Shauer, leader of the Foreign Legion, after an absence of several months.



E. E. Shauer

Happily recovered from his recent illness, Mr. Shauer greeted his host of well-wishers, who warmly welcomed him back to his desk, with the characteristic remark, "Let's talk about the future, not the past."

The photo reproduced here is a recent one, and was taken in Battle Creek, Michigan, where Mr. Shauer spent several weeks after his departure from the Coast.

NEW VIKING!



Harold Frost

IN line with our policy of familiarizing readers of this publication with the personalities in our foreign exchanges, we present herewith a new face in the person of Harold Frost, manager of the Copenhagen office in Denmark.

Mr. Frost is a newcomer to the Paramount organization, but thoroughly fitted by training, experience, personality and temperament for his job. Having devoted a good many years to the art and science of selling pictures, he knows exhibitors and their problems from first-hand knowledge. The Vikings in Copenhagen admire him for his sincerity, respect him for his ability and like him for his many fine personal qualities.

UP FROM THE RANKS!

MARCEL COLIN, recently appointed manager of the Strasbourg office, France, is a fresh testimonial to the Paramount policy of promoting from the ranks. He was a salesman in the Bordeaux exchange before his elevation.



Marcel Colin

Firmly grounded in the principles and traditions of Paramount, Mr. Colin possesses those fighting qualities necessary to get results. He represents the type of manpower which has enabled France to out-distance the other divisions in the contest.

Mr. Colin has the priceless gift of radiating without effort good nature and good fellowship. His own men swear by him.

UGAST IN NEW YORK FOR "DUBBING" PURPOSES



Eddie Ugast

EDDIE UGAST, of our foreign production staff, who does his "dubbing" in the studio instead of on the golf course, was an October arrival in New York. He returned from Europe with Mr. Seidelman. Eddie is associated with Jakob Karol on Paramount's foreign "dubbed versions," and his visit at this time has to do with the assembling and re-recording of "The Vagabond King," which was made in German at the Paris studios.

COMING AND GOING!

MORE came than went! We mean that the arrivals from Europe during the past few weeks far out-numbered those outward-bound for the Continent.

Besides those already mentioned, Mr. Seidelman and Eddie Ugast, the incoming tide brought Eugene Zukor, of our Publix Theatres; Mel A. Shauer, manager of the foreign production department; and Robert T. Kane, general manager of the Paris studio. This is Mr. Kane's first visit to New York in about a year.

The only member of the Home Office executive personnel who abandoned the skyscrapers of New York was Ralph Kohn, treasurer of Paramount. He is expected to remain abroad until Christmas.

We hear on good authority that a certain gentleman, who has been prominently mentioned in these pages lately, will make a personal appearance at Home Office around the middle of December. His initials are T. C. and he comes from the land of the cherry blossoms.



A GROUP OF FAMILIAR FACES!

They naturally would be, since they are all well known foreign legionnaires. Photo was taken at the recent Paramount conference in Paris and shows Robert T. Kane, Mel A. Shauer and J. H. Seidelman surrounded by the delegates representing our producing, distributing and theatre operating units in Europe. Full details of this important conference, including Mr. Shauer's inspiring cable, will be found on another page of this issue.

"PLAYBOY OF PARIS" A SOLID HIT!

HELD OVER AT PARAMOUNT FOR SECOND WEEK!



REEL PLAYBOY!

This admirable "action" caricature of Maurice Chevalier by Conrad Massaguer, noted Cuban artist, is reproduced from the Social Magazine, Havana, Cuba.

THAT famous Chevalier trinity—smile, voice and personality—score again in the French star's latest cinematic offering, "Playboy of Paris." The box office tells the tale, for the picture broke all records at the Paramount Theatre, New York, and forced the management to hold it over for a second tremendous week.

At this late day, it would be like gilding the lily to try and sell readers of this publication on a Chevalier production. "Playboy of Paris" *is* Chevalier, with all the radiant charm, pep and "it" that has helped him to conquer the screens of the world in little more than a year and a half.

"Playboy of Paris" (and what a box office title that is!) fits the Cavalier of Comedy like a glove. The story in brief is about a waiter who inherits a million francs, but who, to avoid paying almost half of it to his wily employer on account of a trick contract, waits on tables by day and does Paris night life from sundown to sunup. With a fiery blonde mam'selle taking Maurice over the midnight jumps and a demure brunette wooing him in the kitchen during working hours, you can imagine the complications.

Ludwig Berger, the director, has dressed up this novel plot with plenty of swell Paris atmosphere and local color, to say nothing of a host of gorgeous looking girls and a grade-A supporting cast, which includes O. P. Heggie, Eugene Pallette, Stuart Erwin and Frances Dee. The latter is a new film discovery. Her performance opposite Chevalier won her a long-term contract with Paramount.

Summing it all up, "Playboy of Paris" is another Chevalier box office best seller!

NANCY'S POPULARITY!

NANCY Carroll's personal appearance at the Paramount Theatre during the week of October 17 served to emphasize a well known truth and to explode a well publicized myth. The truth is that right now Nancy is one of the greatest drawing cards on the screen and enjoys an enormous personal popularity. The myth was that Broadway, unlike Main Street, is too blasé to get excited about a movie star. The way those supposedly sophisticated New Yorkers besieged the Paramount to get a glimpse of Nancy proved conclusively that Broadway and Main Street are brothers under the skin.



"THE VIRTUOUS SIN"

Irving Hoffman, staff artist of the "New York American," sketched his impressions of the leading characters in this Russian subject. Above, left to right, are Jobyna Howland, Kay Francis and Walter Huston.

"HEADS UP" IS BOUNCING BOATLOAD OF FUN!

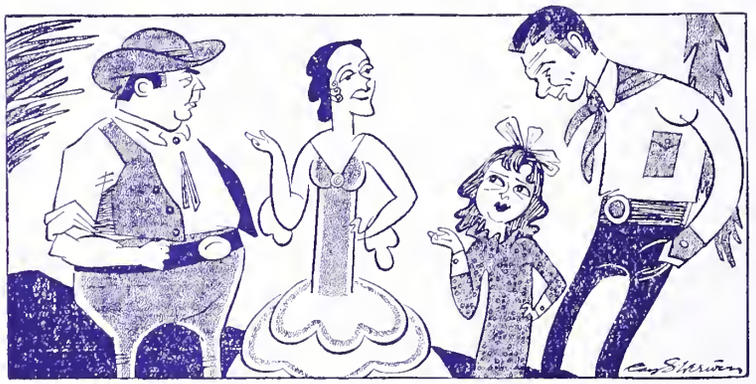


"HEADS UP"

Victor Moore, Charles Rogers and Helen Kane in this sea-going smile hit, as seen thru the eyes of a Home Office artist. A press sheet mat.

WITH Charles Rogers looking handsomer and more dashing than ever as a Coast Guard ensign; Helen Kane boop-a-dooping for all she is worth; and comical Victor Moore out-Edisoning the famous Thomas as an inventor of such practical appliances as an egg roller coaster, a bologna slicer, and a companionable life-saver, "Heads Up" stands out as a very fast and funny comedy.

Paramount audiences roared their heads off watching the antics of the characters aboard a palatial yacht and finding out just what the Coast Guard does in its spare time.



"THE SANTA FE TRAIL"

Eugene Pallette, Rosita Moreno, Mitzi Green and Richard Arlen, as they impressed the "New York Evening World" artist.

"THE VIRTUOUS SIN" HAS STRONG CAST AND STORY

CAPITAL acting, skillful direction and a strong, well-knit story combine to make "The Virtuous Sin" a distinctive and vital motion picture. It is intelligent entertainment that holds the interest from the opening scene to final fade-out.

The plot has to do with a cold-blooded Russian general who succumbs to the charms of a beautiful woman in the early days of the World War. His discovery that she has tricked him to save her condemned husband, and her dilemma when she realizes she loves the general, provide dramatic complications.

Walter Huston, Kay Francis and Kenneth McKenna share acting honors as the principals in this unusual triangle. Jobyna Howland contributes a shrewd comedy performance as the cabaret proprietress.

You can check this one off as a first-rate audience pleaser!

"SANTA FE TRAIL," MIGHTY OUTDOOR THRILLER

WITH few exceptions, this is the best Western Paramount has made yet. "The Santa Fe Trail" is literally packed with action, humor and romance. Plus one of the best-rounded casts ever seen in one picture.

Richard Arlen is the handsome, husky, two-gun lover, who finds himself the storm center in a cowboy vs. sheep-herder war. Rosita Moreno, the beautiful dark-eyed senorita, who is equally at home in English as well as in Spanish, is torn between love for Arlen and loyalty to her father. Mitzi Green, the pestiferous kid in a typical role. Eugene Pallette, funnier than ever when he tries to talk Spanish. Junior Durkin, a boy who is more than a match for Mitzi.

"The Santa Fe Trail" is the type of all-talking, all-outdoor film that the public is keen about. It's sure-fire box office!

LLOYD MIRTHQUAKE ROCKS NEW YORK!



LLOYD LANDS 'FEET FIRST'

Harold displayed his keen sense of fun (and showmanship!) when he arrived in New York for the premiere of his new comedy classic by assuming the position pictured above as the train rolled into the Grand Central Station.

CRITICS WERE UNANIMOUS!

HAROLD LLOYD in "Feet First" convulsed audience that occupied every seat of the long run Rialto Theatre, and stood six deep in the rear of the playhouse.

—New York American

•

THEY were lined up outside the Rialto in the early morning for one of the best Harold Lloyd comedies to date.

—New York Journal

•

CAPACITY audiences and crowded lobbies greet Harold Lloyd in "Feet First." Fast, clean, laugh - inducing entertainment that leaves you breathless.

—New York Graphic

•

KEEPS you in constant state of hysterics. One of the funniest pictures Lloyd has ever made.

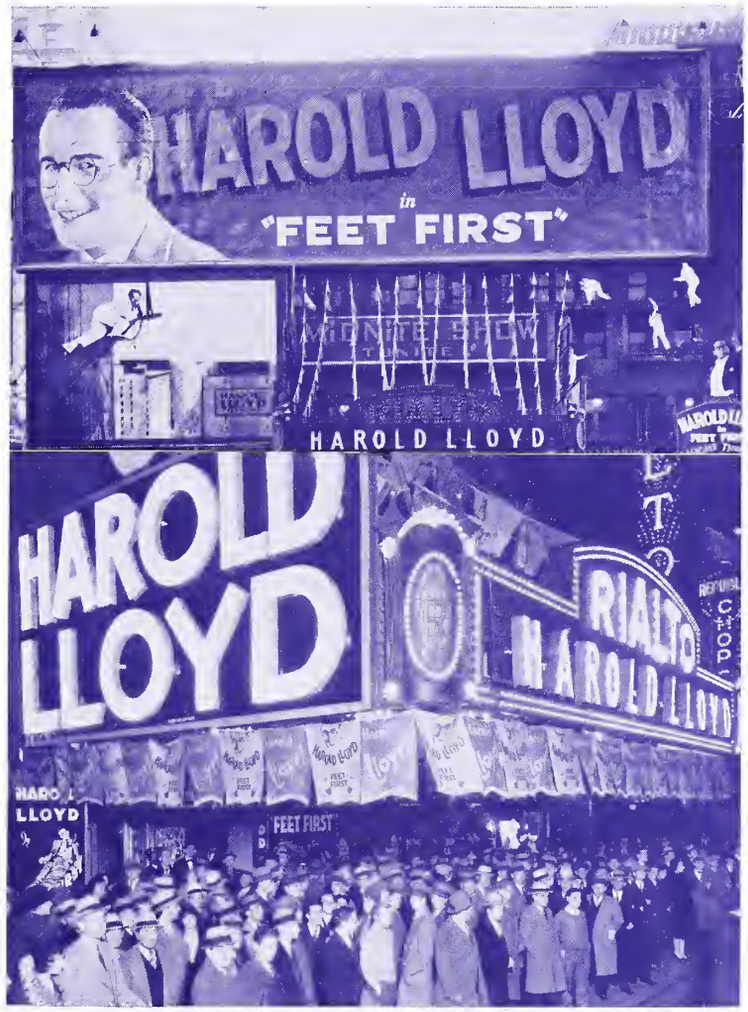
—New York Telegram

"FEET FIRST" STAMPEDES BLASE BROADWAY!

LAUGHING in the face of business depression and giving the lie to the cry of "bad times," "Feet First" landed with a resounding crash on Broadway the morning of October 30 and proceeded to demolish all previous box office records at the Rialto Theatre with neatness and despatch.

Jammed to the rafters with a roaring, cheering, howling mob of Lloyd fans, the theatre seemed to be in imminent danger of bursting its four walls and spilling its hilarious customers onto the sidewalks of New York. Outside, the police battled with good-natured though determined crowds bent on getting inside.

It was a day that Broadway will long remember, and furnishes the most crushing evidence that a good picture will do business no matter what the general conditions are. Ineidentally it emphasizes—if further emphasis is necessary—that Harold Lloyd is the greatest comedy attraction in the world.



A MIGHTY TRIBUTE TO A GIANT ENTERTAINMENT!

Thousands stormed the Rialto Theatre on the opening day of "Feet First," swamping the theatre staff, paralyzing traffic, and necessitating the calling out of extra police reserves to maintain a semblance of order. Photo above shows but a minute portion of the crowds and gives an idea of the marvelous display on the theatre front and marquee.



EXP-LLOYD-ATION!

This is the cover of the largest and most elaborate press book ever issued by Paramount. Composed of 24 oversize pages printed in two colors, the book contains practical exploitation material submitted by prominent Publix showmen throughout the United States in a contest sponsored by the Lloyd organization.

CRITICS WERE UNANIMOUS!

REFRESHING fun for young and old. Loaded with action and laughter.

—New York Mirror

•

ANOTHER Lloyd load of laughter. Audiences in eonstant state of mirth.

—New York Times

•

AUDIENCES roll boisterously in their seats with laughter. "Feet First" is exactly what the folks are waiting for.

—New York World

•

MERRIMENT of the hair-raising variety. Famous, bespectacled comedian scores another distinct talkie hit.

—New York Daily News



BACK HOME AGAIN!

Here's Claudette Colbert with Chief Officer Gibson of the S. S. "Chinese Prince," on which the Paramount star arrived in New York at the conclusion of her world tour.

LLOYD EXTRA

AU moment où nous écrivons, New York d'un bout à l'autre de la ville, éclate du rire le plus gigantesque l'année à la vue de la dernière comédie d'Harold Lloyd, "Feet First," qui a fait ses débuts sur Broadway au 30 octobre au Thètre Rialto. Tous, critiques et public, l'acclament comme le plus grand effort de Lloyd. Du point de vue des faits périlieux, c'est un film unique.

De voir et d'entendre Harold Lloyd grimper au sommet d'un gratte-ciel, se balançant sur le bord d'une fenètre et faisant des bonds sur un échaffaudage de peintre des centaines de pieds au dessus de la rue, c'est assister aux plus émotionnantes des scènes jamais projetées sur l'écran. Il est impossible de rester calme quand on voit ce film, et l'on a peine à retenir des cris d'émoi.

De plus "Feet First" offre un merveilleux assortiment de bons mots ingénieux et spirituels. Les aventures d'Harold Lloyd comme commis dans un magasin de chaussures vous arrachent les côtes de rire. Il y a un éclat de rire dans chaque pouce du film. Que cette nouvelle production Lloyd constituera une des meilleures recettes de la saison est incontestable. Quel film facile à exploiter!



LOOK WHO'S HERE!

Shades of "The Covered Wagon," it's Ernest Torrence in his famed role of Bill Jackson, which he plays once again in Paramount's epic talkie, "Fighting Caravans." Sketched by Stone, who certainly knows how!

M. SEIDELMAN DE RETROUR DE PARIS

ENCORE étonné et grandement satisfait de ce qu'il avait vu et entendu pendant sa tournée d'inspection de six semaines sur les activités Paramount en Europe, M. J. H. Seidelman, sous-directeur du département étranger, revint au Bureau Principal le 17 octobre et fit plusieurs déclarations importantes.

Pour commencer il annoça le grand succès de la conférence à laquelle assisterent les représentants Paramount des organisations de distribution, production et théatres du Continent, aussi bien que les directurs du bureau principal, S. R. Kent, vice-président en charge de la distribution, Mel Shauer, directeur du département de la production étrangère. En vue des projets d'expansion dans les moyens de production et de distribution en Europe les changements suivants dans le personnel ont été annoncés. Ike Blumenthal, précédemment directur-général pour l'Allemagne et l'Europe Centrale,



FUTURE MOVIE STARS!

These "colorful" youngsters are full-fledged actors and actresses. They appçar in the foreign language versions of "Honey" and other pictures produced at our Paris studio.

a été nommé assistant représentant général étranger et aura dorénavant ses bureaux à Paris, où il agira comme intermédiaire entre le studio de Paris et nos diverses divisions de distribution. Gus Schaefer succède à M. Blumenthal comme directeur général pour l'Allemagne et l'Europe Centrale, avec bureaux à Berlin. En outre M. Schaefer aura la surintendance d'une division entière comprenant l'Allemagne, l'Europe Centrale, la Hollande et la Scandinavie, M. Souhami, directeur pour le France, aura la surintendance d'une seconde division comprenant la France, l'Italie, l'Espagne et le Portugal.

Concernant le studio à Paris qui a fait une production de record avec plus de cent grands et petits films en une douzaine de langues en une période de six mois, M. Seidelman s'est exprimé longuement avec enthousiasme. Il considère



RUGGED RICHARD!

The rugged character of the role Richard Arlen plays in his latest vehicle, "Stampede," is admirably expressed by caricature artist, Stone, in this portrait of the Paramount star.

que c'est un fait remarquable d'organisation, et il a hautement loué Robert T. Kane, directur-général du studio de Paris, auquel il attribue la plus grande part de cet énorme succès.

M. Seidelman a également rapporté des informations d'observation directe sur la situation des affaires dans l'Europe entière. Tandis que d'autres industries souffrent en raison de nombreux facteurs défavorables dans divers pays l'indurtie cinématographie en général, et le Paramount en particulier, font d'excellentes affaires, grâce à la grande série de films que nos services de production fournissent, ainsique grâce à la campagne énergique de vente de nos organisations de distribution et nos théatres. M. Seidelman a recommandé que chacun de nos bureaux adopte une politique d'économie rigide comme une aide vitale de la prosperité Paramount pendant les douze prochains mois. Les dépenses d'exploitation doivent être réduites au minimum, et des efforts intelligents doivent être faits pour couper tout gaspillage ou dépense non nécessaire. Il remarqua qu'un dollar épargné par une économie judicieuse était un dollar aussi gros que celui gagné par la location d'un film ou celui encaissé au guichet.

AHOY THERE!

Just trying out their sea legs—that's what Eugene Pallette, Lillian Roth and Jack Oakie are doing, as they reel through the latter's brand new starring comedy, "Sea Legs," and kick up laughter out on the bounding ocean. Some sweet sailors!

LE CONCOURS APPROCHE DU MOMENT CRITIQUE

COMME le concours de la Légion Etrangére sous le patronnage du studio entre dans son dernier trimestre, on perçoit des signes d'ébulition extraordinaire. Sauf pour les trois concurrents en tête, France, Argentine et Mexique, qui ont maintenu le statu quo, chacune des autres divisions a bougé soit en avant soit en arrière pendant les quatre dernières semaines. Même l'Autriche, qui a occupé si longtemps la derniére place que nous avions cru que ses légionnaires en avaient le monopole, s'est avancée de deux rangs. En fait, avec l'aide d'une cote part réajustée, les legionnaires de M. Lichtscheindl ont enrégistré la plus grande augmentation de pourcentage du mois.

D'autres qui ont marqué de l'avance sont la Hollande, le Guatémala, le Chili, la Pologne, la Scandinavie et la Tchecoslavie. Quelques gains ont également été faits par la Grande Bretagne et la Zône du Canal.

Un coup d'oeil derrière la scène montre que les divisions mênent une lute hardue pour faire ce que l'on attend d'elles malgre les obstacles énormes qui échappent à leur controle. Outre les conditions économiques généralement défavorables, il y a des troubles politiques considérables dans le monde entier, et ceux-ci faissent leur marque sur l'industrie du cinéma. Il est vraiement remarquable que nos légionnaires de l'Amérique centrale et du Sud aient pu montrer d'aussi bons résultats en face des handicaps formidables comme des révolutions politiques, la baisse du change et la dépression économique.

La même chose est vraie pour l'autre côté de l'océan, l'Europe continentale, où des restrictions légales et de brevets ont retardé l'Allemagne et l'Europe Centrale, et où la baisse da la peseta en Espagne a rendu la route hardue pour les hardis "Matadors." Et cependant, aucune division n'a présenté des excuses. Au contraire, chaque lettre qui parvient au Bureau Principal revèle l'enthousiasme énorme et la volonté de gagner.

Dans l'ensemble, il apparaît que le solide esprit Paramount plus les produits hors ligne Paramount ajoutes à l'efficacite de présentation Paramount permettront à la Legion Etrangère de rapporter le butin en 1930 comme elte l'a fait les années écoulées.



SHOWMANSHIP

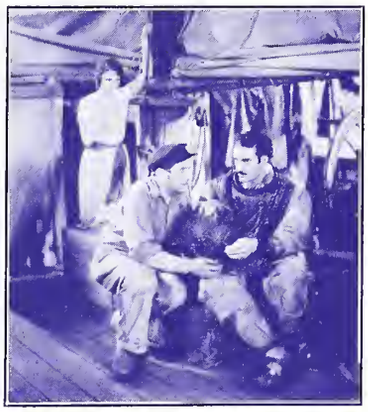
MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

VILCHES LAUDS "EL DIOS DEL MAR" WHICH BREAKS CALIFORNIA'S HOUSE RECORD

PLAYING at the California "International Theatre" in Los Angeles, "El Dios Del Mar," Spanish version of "The Sea God," broke all existing house records for the first three days of its world premiere showing.

Among those who were present at the opening night was Ernesto Vilches, who starred in "Cascarrabias," Spanish version of "Grumpy." In his opinion, which he expressed in a letter to Goeffrey Shurlock, associate producer, this production, featuring Ramon Pereda and Rosita Moreno, is the best foreign language film produced to date. The letter read in part as follows:

"It is one o'clock in the morning; at six o'clock I have to get up to go to work, and I cannot go to bed without taking the pen to congratulate your firm and all those of you who have produced 'El Dios Del Mar.' All of the cast from first to last (if there is any last) are admirable. It is the best picture produced to date as concerning language and intonation. The direction — artistically a masterpiece. The dialogue very well done, very exact and with adequate expressions to the atmosphere; and the photography irreproachable."



"EL DIOS DEL MAR"

A scene from the Spanish version of "The Sea God." Players shown here include Rosita Moreno, Manuel Arbo and Ramon Pereda.



TRIUMPH IN INDIA!

An old story, yet ever new! Here's an interesting example of the newspaper ads that drew picturegoers in Bombay to the Excelsior Theatre. Chevalier's personality did the rest!

HOME OFFICE PHONE CALL WAKES UP HICKS 2 A. M.

'TWAS two o'clock in the morning of October 30, and all through the house of John W. Hicks, Jr., in Sydney, Australia, nothing was stirring, not even a 24-sheet! Suddenly the sweet silence was shattered by the insistent ringing of the telephone. And as the indignant Mr. Hicks, so rudely aroused from pleasant slumber, lifted the receiver to vent his wrath on the operator in his choicest vocabulary, he heard the voice of that young lady say, "Mr. Zukor is calling you from New York."

And sure enough it was — not only Mr. Zukor but Mr. Seidelman, too!

They were calling him via the new trans-oceanic telephone which now links Australia with the United States. For six minutes these three discussed matters of interest across ten thousand miles of space as easily as though they were sitting opposite each other in the office.

When the long-distance conversation came to an end, the leader of the Aussies went back to bed, but too thrilled to sleep!

P. S. Altho it was 2 A. M. October 30 in Sydney, it was 11 A. M. October 29 in New York!

"REACTIONS" BULLETIN IS CONFIDENTIAL!

THE special weekly bulletin now being issued by the Home Office foreign department, which contains a wide variety of reactions not only to our own but to other companies' foreign language product, based on box office returns, press comments and reviews, field criticisms, etc., is to be considered strictly confidential. It is designed for the exclusive information of our distribution and studio executives. The usefulness of this bulletin depends upon the measure of support it receives from our foreign offices. So help us to help you! Send in material for the bulletin regularly—every week if possible.

"LOVE PARADE" OPENS DE LUXE MANCHESTER HOUSE—PARAMOUNT NOTABLES PRESENT

IN the presence of a distinguished audience composed of civic and trade notables, as well as many of Paramount's highest executives, the Paramount Theatre in Manchester, England, celebrated its triumphant opening on the evening of October 6.

"One of the greatest events in Manchester's entertainment history," is the way one of the local tradepapers summed up the consensus of opinion.

The theatre is not only the last word in magnificence, embodying all the de luxe features that make for comfort and luxury, but it introduces several revolutionary innovations in its mechanical equipment.

The initial offering was "The Love Parade," which was enthusiastically acclaimed at the gala premiere. Handsome souvenir booklets, containing information as to the construction and policy of the theatre and beautifully illustrated with pen and ink sketches, were distributed at the opening.

The theatre will be under the direct supervision of Leslie C. Holderness and under the general managership of William Greenfield. It takes its place as another in the group of British theatres under the direction of Earl St. John.



PRIDE OF MANCHESTER!

Front of the magnificent new Paramount Theatre in Manchester, which cost two million dollars and has a seating capacity of 3,000.



PLAYING TO S. R. O.!

Ever since it opened, the theatre has been playing to capacity. This photo shows part of the Manchester crowds waiting to see "The Laughing Lady," which followed run of "The Love Parade."



VIA PARAMOUNT SPECIAL!

The "Paramount Special," which carried Paramount executives, press representatives and other well wishers from London to Manchester for the opening, included Mr. and Mrs. Eugene Zukor, Mel Shauer, Mr. and Mrs. J. C. Graham, David Souhami, Andre Ullmann, Carl Yorke and Harold Walker, all of whom are in the group above.

The 8th Wonder of the World

A VISIT to the Paramount studio in Paris is an amazing adventure — exciting, exhilarating, unforgetable!

I have just returned from there, and I don't hesitate to proclaim it "The 8th Wonder of the World." There is nothing like it, in or out of the industry. It is unique!

The whole atmosphere is surcharged with romance and color and vivid life. It offers a fascinating kaleidoscope of strange and wonderful sights, sounds and smells. If you eat in the restaurant over there, you'll taste more weird dishes and inhale more tantalizing odors than you ever knew existed.

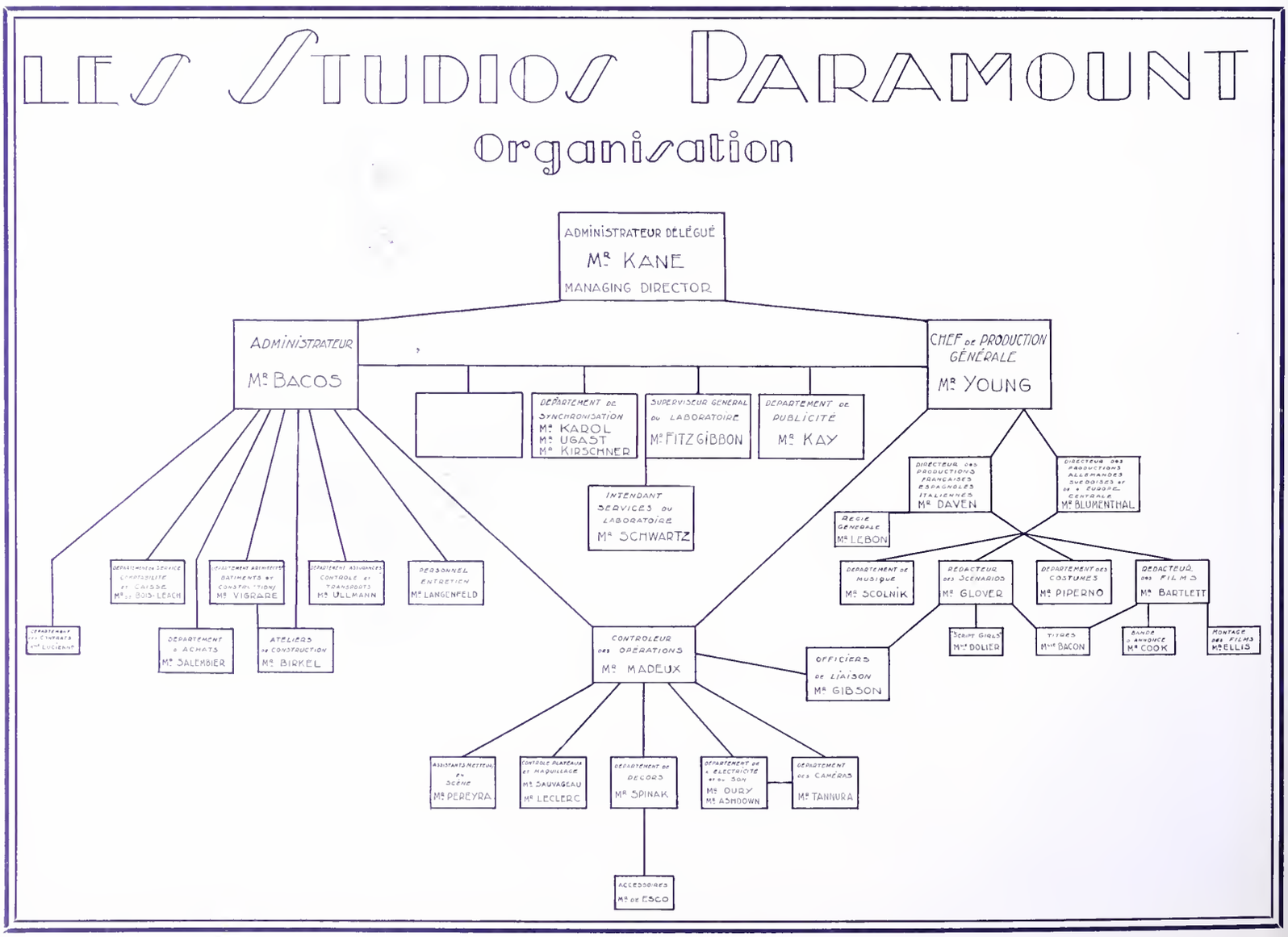
To the general observer, Joinville, with its picturesque peoples, its confusion of tongues, its lavish though make-believe settings, its glitter and tinsel and hustle and bustle, appears like a scene from an Arabian night's dream or a fairy tale. In fact, I heard one charming visitor exclaim, "Now I know how Alice in Wonderland must have felt!"

But to one engaged in the industry, the marvel is the smooth, efficient business organization behind the romantic veneer. The experienced film man hears the overtones of unity and harmony above the cacophony of sound. He sees the Babel, and realizes that it isn't *babble*. He senses the earnestness of purpose, the vibrant enthusiasm for achievement that animate every individual, from the chief executive down to the humblest workman.

When you examine the facts, there is nothing mysterious about the sensational success of our Paris studio. Its accomplishments may readily be traced to the concentrated application of an old and thoroughly tested business formula—organized effort, ably directed. I say "concentrated application," because by working on a 24-hour-a-day schedule, those Joinville pioneers crowded two years' work into six months' time.

Altho the Paris studio belongs to the whole Paramount organization, it is the particular pride of the Foreign Legion. It was really built for us legionnaires, and we ought to honor Bob Kane and his heroic workers not only with cheers and applause, but with energetic sales effort and enterprising showmanship.

J. H. Kindermann





ROBERT T. KANE
General Manager

HOWARD I. YOUNG
General Production Manager

FRED BACOS
General Business Manager

DICK BLUMENTHAL
Production Supervisor

ANDRE DAVEN
Production Supervisor

S. E. FITZGIBBON
General Manager Laboratories

The Dramatic Story of a Record Achievement

Foreword:

Four years ago there was presented at a theatre in New York City a daring experiment in entertainment that was destined, in a few short months, to completely revolutionize the entire motion picture industry. This "experiment," the first talking film, was so amazingly successful that within a short time producers were forced to scrap millions of dollars worth of silent film equipment, and spend many millions more erecting sound studios.

Stars, whose names had been household words for years, were released from their contracts, and in a few months forgotten! Players, who had long struggled for recognition, without success, suddenly became famous. Old line directors and writers, standbys of the silent film, tried this new medium of entertainment—and were found wanting. Cameramen and other studio technicians had to learn their jobs all over again—or be crushed in the sound stampede. It was an upheaval unparalleled in the history of American art or commercial enterprise.

Then, adding to the chaos, came rumblings of discontent from the patrons of motion picture theatres in Tokio, Berlin, Rome, Buenos Aires, Stockholm, Madrid—every corner of the globe! In a short time the rumblings swelled into a roar of protest. "Give us native dialogue films," they cried in a dozen different tongues! "Complete the Tower of Babel," they might just as well have ordered!

But our Foreign Department, anticipating the demand, had already embarked upon the seemingly impossible task of supplying this world market. Early in 1929, our first foreign language film was completed. It was a short subject in Spanish, and this was followed quickly by other one and two reel films in all principal languages. In May, 1930, our first feature in a foreign language was produced—"El Cuerpo del Delito." Then came "Amor Audaz" and "Cascarrabias," all in Spanish. Maurice Chevalier made "The Big Pond" in French, but then our production department ran up against a stone wall. Domestic production activity was such that, unless the Foreign Department built its own studios, the demand for our foreign language films would far exceed the supply. It appeared as if another attempt to build a Tower of Babel had ignominiously failed.

But the same pioneer spirit that animated Paramount's executives right from the company's inception urged them to attempt a daring project—to build new studios devoted exclusively to foreign language films. Long conferences brought many suggestions and ideas, but one fact always stood out at these round-table talks—if studios were to be built, they should be established somewhere in Europe where native writers, directors and players could easily be obtained. With this important fact definitely settled upon, no less a personage than S. R. Kent sailed for Europe to make a preliminary survey of conditions there.

If this were a photoplay, it would be appropriate at this point to flash upon the screen, "Part One," for we now introduce our "hero"—Robert T. Kane.

(Continued on following page)



ES STUDIOS

THE THRILLING "INSIDE" STORY OF

(Continued from previous page)

IT was in the latter part of 1929 that Robert T. Kane, an independent motion picture producer in New York, hit upon the idea of making multi-lingual productions in Paris for European consumption. Mr. Kane's experience, dating back to the early days of the film industry, and only interrupted by the war, won him the position of General Production Manager for Paramount in the years following the armistice. Eventually he left Paramount and Hollywood to work independently in the East.

One of the first to forecast correctly the revolutionary effect of sound in the industry, and to foresee the advisability of centralizing production of foreign language films abroad, Mr. Kane acted with characteristic promptness. Without a moment's hesitation, he abandoned his New York enterprise and set sail for Europe. A brief survey of conditions on the Continent convinced him that the French capital was the logical location for his futu activities.

Then came the announc ment that startled the indust Robert T. Kane was to ma dialogue films in all langua in Paris!

After the first shock of s prise at the audacity of the p ject, an almost universal cho of laughter mingled with jo arose on both sides of Atlantic.

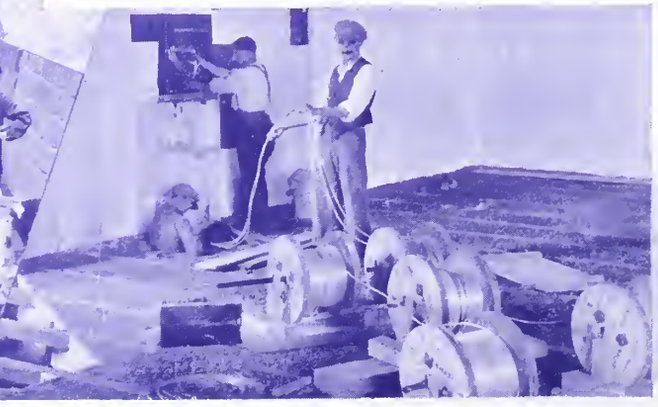
"Impossible," sneered European standpatters.

"Impractical," snorted American oldtimers.

"You'll ruin your reputat as a producer; you'll lose y shirt; the scheme is foredoo ed to failure," his friends t him bluntly.

But Bob Kane stuck grim to his guns. He hardly he the laughs; he paid no attent to the well-meant advice. went right ahead install equipment for producing telephoning, telegraphing a cabling all over Europe an America for materials, tech nicians, executives and artis









RECORD PARAMOUNT ACHIEVEMENT

For his production headuarters, Kane leased the old Gaumont studio located in the Rue de la Villette, Paris. As uickly as organization and quipment permitted, he startd making a series of short ubjects in various languages. These were finished, while people were still telling him hat the thing couldn't be lone—while other producers were smugly predicting that ound was just a novelty and vouldn't last!

Kane then turned his attenion to his first feature film, "The Hole in the Wall," which e made in French, Spanish nd Swedish.

And now we come to a new nd stirring chapter in this ramatic story, for it was at his time that Mr. Kent arrived n Paris.

It was inevitable that the two hen should meet. Mr. Kent new Mr. Kane well. They ad been buddies back in the days when the latter was associated with our company. A visit to the studio and a brief outline by Kane of his ambitions and hopes and actual accomplishments served to convince Paramount's sales chief that here was the answer to the mission that had brought him to Europe.

Soon the cables across the Atlantic buzzed with Mr. Kent's recommendations. And one fine morning, the motion picture industry awoke to read in screaming newspaper headlines the stunning report that Paramount had taken over the Kane enterprise bag and baggage. And furthermore, it would continue, under the able management of Mr. Kane, to produce multi-lingual films on an even greater scale, made possible by Paramount's powerful backing and vast resources.

This time nobody laughed!

There were still a number of skeptics, who sniffed audibly and muttered that it was a ridiculous idea, but they didn't

(Continued on next page)







ROBERTO REY
Spanish



CARMEN LARRABEITI
Spanish



SAINT-GRANIER
French



MARCELLE CHANTAL
French



WILLY CLEVER
German



CAMILLA HORN
German



ZOFIA BATYCKA
Polish

A REEL "LEAGUE OF NATIONS"

Featured on this page are some of the representative foreign artists who have appeared in the multi-lingual productions made in our Paris studios



LIVIO PAVANELLI
Italian



ALEX ZABCZYNSKI
Polish

MARGIT MANSTAD
Swedish



RICHARD LUND
Swedish



ANNA SEDLACKOVA
Czechish



FRED BULIN
Czechish





CARMEN BONI
Italian



GIZI BAJOR
Hungarian



ARTHUR SOMLAY
Hungarian



CORINA FREIRE
Portuguese



RAUL de CARVALHO
Portuguese



(Continued from page 13)

sound convincing even to themselves. The more discerning rival producers began to realize that Paramount had stolen a march on them! That the decision to establish a third producing unit on the Continent, thus complementing its studios in Hollywood and New York was but another evidence of the leadership that had helped Paramount maintain its supremacy in the industry for almost two decades!

Meanwhile, oblivious to all else but the job they were doing, Kane and his associates tackled the staggering production and construction program that had been mapped out. With the impetus given the undertaking by the entrance of Paramount, it was decided to abandon the studio in the Rue de la Villette and concentrate production at Joinville, six miles outside of Paris.

Here a building program, representing an outlay of over two million dollars, has transformed within a period of six months two old-fashioned stages and a few minor buildings covering barely 2000 square meters, into one of the most modern studio plants in the world, occupying five acres. In addition to the six big stages, there have been constructed and fully equipped new offices, dressing rooms, laboratory, camera building, property warehouse, sound-recording building, carpenter and paint shops, garage, power plant, electrical shop and restaurant.

But wait—we have only told you the half of it!

During this same six months, simultaneously with the terrific construction program, Kane and his super-human organization produced more than one hundred full length features and shorts in more than a dozen different languages — a production record unequalled by any other studio in the world, not even by Paramount's own experienced, old-established studio in Hollywood.

How did they do it?

By working twenty-four hours a day!

But even that doesn't explain it.

The secret of their magnificent success is to be found in their morale, the subtle esprit de corps, which, for want of a better name, we call studio spirit. This has blended the efforts of everyone in Joinville, from the highest executive down to the lowliest messenger boy, into a united, harmonious whole that is forever striving to achieve the Paramount standard of quality in every phase of studio activity.

Every employee, regardless of sex, nationality or color, is as pleased as punch when word is flashed around the lot that a certain Swedish picture is packing them in, in Stockholm; that

(Continued on next page)















(Continued from page 14)

the Italians are all agog over the latest film in their native language; that the newest Spanish production has gone over the top in Spain or South America; that a French short subject, which "we" made is delighting picturegoers in Canada; and they do not miss an opportunity, when time permits, of visiting the Paramount Theatre in Paris and noting with pride the enthusiastic reaction of a capacity house to one of their own French films.

"Les Studios Paramount" are unquestionably the best illustration of the international character assumed by the film industry since the inauguration of sound. In every department at Joinville the interdependence of the nations of the world is strikingly in evidence.

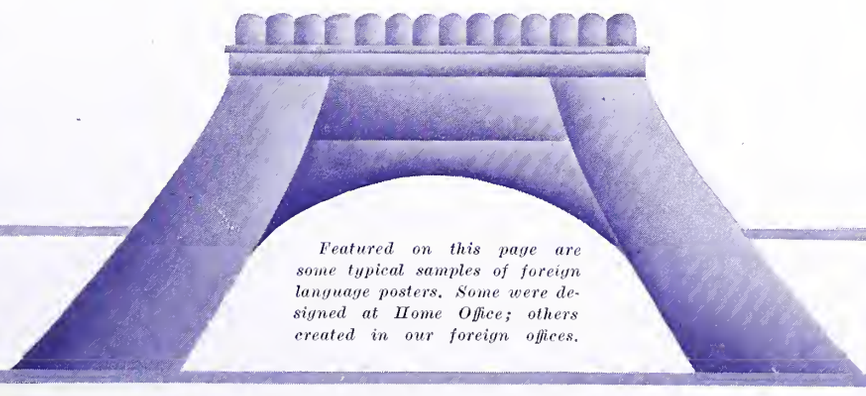
Just as the stockholders of Paramount include citizens from the United States and 18 foreign countries, so one finds that the permanent studio personnel, numbering 300, has been recruited from the United States, France, England, Poland, Sweden, Belgium, Spain, Germany, Italy, Russia, Switzerland, and at least half a dozen other countries.

The casts for the various foreign language films have been brought to Paris from virtually all the capitals of Europe—Berlin, Stockholm, Madrid, Warsaw, Vienna, Rome, Prague, Budapest, etc.

Even the materials which have entered into the construction of this second Hollywood are as international as the capital and personnel behind it, having been collected from many parts of the world.

Visitors to the studios, who hear more than a dozen languages spoken around the lot, among the workmen, technicians and executives, and then pass from one stage to another where they witness in wide-eyed wonder the simultaneous filming and recording of six multi-lingual productions by as many different casts, invariably exclaim in amazement, "This is the Tower of Babel!"

Babel indeed! But a far, far different Babel than its fabled predecessor. For, whereas that ancient Babel was a visionary scheme, this modern Babel is a thrilling reality. And whereas that ancient Babel was a scene of noise and confusion, this modern Babel is a place of order and efficiency—bearing proud witness to the glory and power that are Paramount!



Featured on this page are some typical samples of foreign language posters. Some were designed at Home Office; others created in our foreign offices.













OS CONCORRENTES ENTRAM EM LUCTA

A LEGIÃO Estrangeira entra agora no ultimo trimestre do Concurso Internacional e está dando signaes de grande enthusiasmo. Com a excepção dos tres primeiros —a França, a Argentina e o Mexico — que mantiveram o status-quo, todas as outras divisões mudaram de logar nestas ultimas quatro semanas. Até a Austria que occupou durante muito tempo um logar inferior, avançou dois pontos. De facto, auxiliada por uma quota mais justa, os legionarios do Sr Lichtscheindl registraram um grande augmento de porcentagem neste mez.

Os outros legionarios que tambem subiram foram os da Hollanda, Guatemala, Chile Polonia, Japão, Scandinavia e Czecho-Slovakia. A Grã-Bretanha e a Zona do Canal tambem avançaram um pouco. Revisando bem os factos, todas as divisões estão se esforçando para melhorar de posição, apesar dos grandes obstaculos actuaes. Além das condições desfavoraveis do commercio em geral, tambem encontraram desasocegos politicos que impediram a realisação de bons negocios para a industria cinematographica. Prestamos aqui um tributo aos nossos legionarios da America Central e do Sul, por não terem esmorecido em face de handicaps tão formidaveis como revoluções politicas, baixa de cambio e depressão commercial.

Na Europa as cousas não estão melhores. Restricções legislativas e patentes de invenção em litigio, reduziram os negocios na Allemanha e Europa Central. A baixa da peseta na Hespanha tem dado que fazer aos activos "Matadores," mas mesmo assim nenhum gerente apresentou "alibis." Pelo contrario, todas as cartas que chegam, revelam o mesmo enthusiasmo e a mesma energia em vencer.

Ao todo e em tudo, parece-nos que a inabalavel actividade dos legionarios, plus as boas producções da Paramount e a incontestavel energia dos locadores, proporcionarão a todos o ensejo de attingir as quotas de 1930, como tem acontecido nos annos anteriores.





A PRIZE DISPLAY!

Down in Sao Paulo, Brazil, Paramount exploiteers put over a prize contest in conjunction with the local showing of "The Vagabond King" which sets a new high-water mark for high-powered merchandising. Display above shows the various prizes, which were donated by local merchants. The General Motors agency donated an automobile!!

ALL SAFE IN BRAZIL!

FEARS at Home Office for the safety of Paramount personnel and property in Brazil during the recent revolution down there were allayed by John L. Day, general manager for South America, who cabled October 27 that all were safe and no damage had been done. All business, however, was at a standstill, Mr. Day reported.

We don't for a moment believe that even this handicap will slow up the Brazil legionnaires. Any temporary loss will be more than made up later thru intensive and redoubled efforts. As pointed out on another page, it is just such unfortunate, though not uncommon obstacles, as revolutions, earthquakes, floods, etc., that lend additional lustre to the achievements of Paramount's Foreign Legion.



LAUGH RIOT AT RIALTO!

Above we show you a corner of the marquee of the Rialto Theatre on Broadway, where Harold Lloyd is attracting New York's millions with his latest and greatest comedy, "Feet First," illustrated by photo on the left. There is hardly any need for us to point out the ready-made, natural tie-ups that the title affords.



"VICTOR"-IOUS TIE-UP!

Here's more evidence of the swell merchandising that was done on behalf of "The Vagabond King" in Sao Paulo, Brazil. It's a window display tie-up with the local Victor records agency on the music in the film.

"FEET FIRST," OPTIMA PRODUCCAO DE LLOYD

É UM prazer mencionarmos que Nova York, de um lado a outro, está de cara alegre, rindo-se á grande das graças da nova comedia de Harold Lloyd, "Feet First," que estreou no Theatro Rialto a 30 de Outubro. Tanto os criticos como o publico, elogiaram unanimemente esta producção de Harold Lloyd. Emociona e faz rir ao mesmo tempo.

Ver e ouvir este celebre actor comico escalando paredes de arranha-céos, arriscando a vida á beira das muralhas a desequilibrando-se nos andaimes dos operarios a centenas de pés de altura, é presenciar com satisfação scenas comicas emocionantes jámais vistas na tela. Não só excita como diverte.

A comedia "Feet First" tem um enredo engenhoso, interessante e hilariante. As aventuras de Harold como caixeiro de uma loja de calçados são verdadeiras fabricas de gargalhadas. Faz rir em cada pollegada do film. Esta nova producção de Harold Lloyd vae ser outro successo de bilheteria e não será mui difficil de explorar.

O SR. SEIDELMAN REGRESSA DE PARIZ

SATISFEITO e bem impressionado com as occorrencias da sua inspecção de seis semanas sobre as actividades da Paramount na Europa, o Sr. J. H. Seidelman, sub-gerente do Departamento Estrangeiro, voltou para o escriptorio central a 17 de Outubro, onde fez importantes declarações.

Para principiar, elle explicou os successos obtidos na conferencia de Pariz, á qual assistiram os representantes dos Departamentos de Distribuição, Producção e Cine-Theatros da Paramount, no Continente, bem como os membros da Directoria, Sr. S. R. Kent, Vice-Presidente da direcção de distribuições, e Mel Shauer, gerente do Departamento Estrangeiro de Producções. De accordo com futuros planos de expansão para facilitar as nossas producções e distribuições na Europa, foram feitas as seguintes alterações nos corpos dirigentes : Ike Blumenthal, ex-gerente da Allemanha e Europa Central foi nomeado assistente geral da representação estrangeira com domicilio em Pariz, onde exercerá as funcções de intermediario entre o Studio de Pariz e as varias divisões de distribuição.

Gus Schaefer succede o Sr. Blumenthal como gerente da Allemanha e Europa Central com domicilio em Berlim. Tambem exercerá o cargo de inspector geral da divisão que inclue a Allemanha, a Europa Central, a Hollanda e a Scandinavia. O Sr. Souhami, gerente da França, inspeccionará uma segunda divisão constante da França, Italia, Hespanha e Portugal.

Com respeito ao Studio de Pariz que ultrapassou o record produzindo mais de cem fitas de longa e curta metragem em seis mezes, o Sr. Seidelman fez elogios enthusiasticos. Considerou isto um grande prodigio e teceu encomios a Robert T. Kane, gerente geral do Studio de Pariz, a quem elle attribuiu a maior parte do grande successo obtido.

O Sr. Seidelman tambem citou suas impressões sobre o estado geral dos negocios na Europa. Comquanto outras industrias estejam soffrendo com a despressão em varios paizes, a industria cinematographica em geral e a Paramount em particular, estão fazendo excellentes negocios, devido á abundancia de films que os Studios estão produzindo e tambem á energia dos nossos agentes locadores e da nossa organisação theatral.

Todavia, o Sr. Seidelman recommendou que todos os departamentos devem adoptar um systema de rigida economia como um dos auxilios vitaes para a prosperidade da Paramount nestes proximos doze mezes. Todas as despezas devem ser reduzidas e esforços intelligentes devem ser feitos para cortar por completo despezas desnecessarias. Tambem observou que um dollar poupado com economia judiciosa pode ser comparado aos proveitos apresentados pelos locadores e pelas bilheterias de theatros.

'FEET FIRST' IS HAROLD LLOYD'S BESTE FILM

TERWIJL wij dit schrijven geniet New York en omstreken van de grootste filmklucht, ooit door Harold Lloyd vervaardigd. Wij bedoelen natuurlijk zijn nieuwste film 'Feet First,' die 30 October in het Rialto Theatre begon te draaien. Zoowel de pers als het applaus in het theater vormen een goede maatstaf voor het succes en effect van dit lachnummer. Wat sensatie betreft, staat deze film geheel apart. Harold Lloyd verricht in zijn film sensatie touren waarvan het bloed in de aderen stolt. Maar of hij tegen een muur opklimt, of op een stellage terecht komt, of andere bokkesprongen uithaalt, steeds komt hij als een kat op zijn pooten terecht..met de VOETEN VOORUIT Harold's vertolking van een min of meer brutalen bediende in een schoenenwinkel laten iedereen onbedaardelijk lachen. *Er is een lach in elke meter film!* En wat een schlager voor het buitenland!

LLOYD GOES SKY HIGH FOR COMEDY!



This hilarious scene from Harold's new film at the Rialto Theatre on Broadway depicts the bespectacled comedian using his "Feet First" instead of his head. The sky-high thrills and comedy in the film are cleverly portrayed here by Irving Hoffman, artist of the "New York American."

DE HEER SEIDELMAN KEERT TERUG UIT EUROPA

VOL bewondering en verrukt over hetgeen hij gedurende zijn inspectiereis van zes weken in Europa gehoord en gezien had, kwam de Heer Seidelman, assistent directeur der buitenlandsche afdeeling op 17 October terug en legde terstond eenige belangrijke verklaringen af alsmede niet minder belangrijke aankondigingen.

Ten eerste verteldehij ons over de zeer geslaagde conferentie in Parijs bijgewoond door vertegenwoordigers van Paramount's continentale distributie, productie en theater organisaties, alsmede door den Heer S. R. Kent, directeur der Amerikaansche distributie afdeeling, belast met de algemeene distributie en door Mel Shauer, directeur der buitenlansche afdeeling. In verband met onze Europeesche productieplannen werden de volgende mutaties gemaakt. Ike Blumenthal, de voormalige vertegenwoordiger in Centraal Europa, is tot assistent-algemeen-buitenlandsche vertegenwoordiger benoemd en zal voortaan in Parijs blijven, in zijn nieuwe functie van contactman tusschen de ateliers en de distributie afdeelingen. Gus Schaefer neemt Ike Blumenthal's post over als directeur der Duitsche en Centraal Europeesche kantoren. De Heer Schaefer neemt ook de leiding op zich over een divisie, bestaande uit Duitschland, Centraal Europa, Holland en Scandinavie. De Heer Souhami, de Fransche leider, zal de Zuid-Europeesche divisie bestaande uit Frankrijk, Italie, Spanje en Portugal onder zijn hoede nemen.

De Heer Seidelman was niet karig in zijn lof over de prestatie van het nieuwe atelier in Parijs, waar in den korten tijd van zes maanden meer dan 100 korte en lange films geproduceerd werden in 12 talen. Volgens hem komt de eer van dit kolossale succes toe aan den Heer Robert T. Kane, directeur van het atelier te Joinville, wiens administratief en organisatie talent met recht phenomenaal genoemd kunnen worden.

Hoewel de Europeesche industrie over 't algemeen lijdt onder een aanhoudende depressie periode, is die malaise niet merkbaar in de filmindustrie. Integendeel. Speciaal Paramount doet ongekend goede zaken als een gevolg van ons productie programma en de verkoopsorganisaties en theaters Niettemin adviseerde de Heer Seidelman iedereen bij te dragen tot strikt economische exploitatie als een der belangrijkste factoren die in de volgende twaalf maanden tot voortgezettenbloei zullen leiden. Exploitatie onkosten moeten tot een minimum beperkt worden en iedereen moet streven tot bezuiniging waar deze gerechtvaardigd en noodig is, Hij verklaarde nog dat een met overleg bezuinigde dollar even veel waard is als een dollar verdiend aan filmhuur.



TRUE TO AD SALES!

This Swedish poster on "True to the Navy" is an excellent sample of Scandinavian ad sales showmanship



BOTH ARE GARY COOPER!

Just take a look at the photo above, which shows Gary Cooper at the age of 2½ years, then glance at the sketch of him at the right, which was drawn by Stone, Hollywood portraitist, and pictures the Paramount star as he looks in his current production, "Fighting Caravans." Note, not so much the resemblance, but the clothes, particularly the hat! Even as a kid, Gary knew what he wanted — he wanted to be a cowboy. Imagine the thrill he must get when Gary, the man, looks back upon Gary, the boy, and realizes that his childhood dream has come true even beyond his wildest imaginations. He never expected to be a cowboy in reel life!

HET CONCOURS 1930! HET BEGINT TE SPANNEN!

TERWIJL het concours 1930 der buitenlandsche afdeeling in het laatste kwartaal treedt vertoonen er zich alom teekenen van extra inspanning en spanning. Met uitzondering van de leiders: Frankrijk, Argentinie en Mexico, die hun status quo behielden, is er nogal opschudding teweeg gebracht in de gelederen, gedurende de laatste vier weken. Zelfs Oostenrijk, dat zoo lang in den kelder zit, dat het nauwelijks weet hoe de zon er uitziet, is twee trappen hooger geklommen. Met behulp van een nieuw quota, zijn Lichtscheindl's mannen er werkelijk in geslaagd, wat percentage betreft, grootere resultaten te toonen dan de overige kantoren.

Holland, Guatemala, Chili, Polen, Japan, de Scandinavische landen en Tsjechoslovakie zijn ook hooger geklommen. Minder groote vooruitgang in Groot Brittanje en de Kanaal zone.

Een blik achter de schermen laat ons zien dat de kantoren hard vechten om aan de verwachtingen te beantwoorden, ondanks onvoorziene hindernissen. De malaise in zaken is niet het eenige, wat drukt. De politieke hemel in Zuid-Amerika en trouwens over de gehecle wereld is verre van onbewolkt, het geen zich natuurlijk ook uit in de resultaten in de filmindustrie. Het is daarom zeer lofwaardig dat de Midden-en Zuid Amerikaansche Staten zoo flink weerstand bieden aan allerliei handicaps, zooals revoluties en malaise.

In zekeren zin kan hetzelfde gezegd worden van Europa, waar wetten en patentrechten de vooruitgang in zaken Duitschland stuiten, terwijl de koene matadors hebben te lijden van de koersdaling der peseta. En toch komt geen enkele divisie aan met een uitvluchtje. Integendeel. Elke brief uit den vreemde ademt een geest van enthousiasme, volharding en energie.

Kortom, wij zouden uit een en ander willen afleiden, dat de Paramount geest, gevoegd bij ons betrouwbaar product en goede theater exploitatie de buitenlandsche afdeeling niet doen achterstaan bij de uitmuntende resultaten in voorgaande jaren.



Behind the Screen in

CHEVALIER TO STAR IN MICHAEL ARLEN STORY



WHEN Maurice Chevalier returns to the United States early next year he will be starred in "A Cavalier of the Streets," a gay romance with an adventurous background written by Michael Arlen and newly purchased by Paramount. The screen play for "A Cavalier of the Streets" is being prepared by Jeanie Macpherson, who adapted to the screen "The Ten Commandments" and other highly successful productions.

The new picture will give Chevalier a role quite different from his previous characterizations. He will play the part of a gallant wayfarer of the boulevards who blackmails a woman, saves her from a scandal and falls in love with her

PARAMOUNT WILL FILM ANONYMOUS NOVEL

"CONFESSIONS of a Debutante," being the contents of a society girl's anonymous novel soon to be published, is to be produced as a talking picture by Paramount. Mary Brian and Phillips Holmes will be co-starred in this dramatic story of the life and loves of a daughter of society.

Direction of "Confessions of a Debutante" has been placed in the hands of Max Marcin, who will co-direct with Slavko Vorkapich, Continental artist, who has shown unusual directorial ability in the past several months and has developed an unique camera process. Adaptation of the story is being prepared by Samuel Spewack, while Marie Baumer and Marion Dix are writing the screen play.



A MECCA FOR VISITORS!

Our Paris studio continues to be the mecca for many distinguished visitors in the French capital. This group includes several prominent French bankers and Elek John Ludvigh, general counsel of Paramount. L. to r.: Count Frederick de la Rozière, Edward Larue, Charles Campbell, Mr. Ludvigh, Count Richard de la Rozière, Daniel Dreyfus, Mrs. Ludvigh and Robert T. Kane.

McLAGLEN LEAD IN SECOND MARLENE DIETRICH FILM



VICTOR McLAGLEN, star of "What Price Glory," "The Cock-Eyed World" and other screen successes, has been signed by Paramount to play the chief male role in the new Josef von Sternberg production, "Dishonored," in which he will be co-featured with Marlene Dietrich.

McLaglen will have the role of a Russian spy in the Austrian army whose romance with a woman spy provides the motivation for an unusually dramatic story.

The strong supporting cast includes Lew Cody, Norman Kerry, Warner Oland, Gustav Von Seyffertitz and Barry Norton. The story of "Dishonored" is an original by the director himself, with screen play by Daniel Rubin, well known Broadway playwright.



JACK OAKIE STARTS NEW STARRING VEHICLE

JACK OAKIE'S next starring vehicle, as yet untitled, deals with an Arkansas country lad who tries to poke fun at a mob of gun-and-dagger-toting metropolitan gangsters. The story is from an original by Percy Heath. The dialogue will be the work of Joseph L. Mankiewicz.

Edward Sutherland will direct the film which is described as a melodramatic comedy laid in the half world of the big city "where men are gangsters and women chew nails." The supporting cast includes Jean Arthur, William Boyd, Francis McDonad, Wynne Gibson, William Norris and Ernie Adams.

LEON ERROL, MITZI GREEN IN "HADDOCKS ABROAD"

"MR. and Mrs. Haddock Abroad" well-known humorous novel by Donald Ogden Stewart, depicting the amusing adventures of three typical Americans on their first trip to Europe, has been purchased by Paramount and is to be produced as a modern type screen comedy, with Leon Errol and Mitzi Green already selected for two of the three featured roles. Sam Mintz and Joseph L. Mankiewicz are writing the screen play.



A SMILING EXPLANATION!

The peripatetic photographer in the Paris studio was on the job when Jakob Karol and Eddie Ugast (left) of the production staff, explained the intricacies of "dubbing" to Robert Rosenthal, Paramount's distributor in Switzerland, and Mr. Reinicke, Swiss manager.

POWELL'S NEXT TO BE "LADIES' MAN"



WILLIAM POWELL'S next production will be "Ladies' Man," from the well-known story by Rupert Hughes, directed by Lothar Mendes.

Announcement that "Ladies' Man" would star Powell instead of featuring Paul Lukas as previously announced was made by B. P. Schulberg, who considers the stellar role of the Broadway Don Juan in "Ladies' Man" to be an excellent one for Powell. The dialogue script was prepared in New York under Mr. Schulberg's supervision during his recent Eastern trip.

Mr. Schulberg also announces that "Alias Mrs. Wallace," the Octavus Roy Cohen play originally purchased for Powell with the tentative title of "Buy Your Woman," will be produced with another cast.

"Ladies' Man" is a romantic mystery based upon the adventures of an accomplished Manhattan lover. His quest of feminine hearts leads to a dramatic climax.

MAMOULIAN TO DIRECT CLARA BOW

Rouben Mamoulian is scheduled to direct Clara Bow in her next picture following her current vehicle, "No Limit." The nature of the story to be handled by Mamoulian has not yet been announced. It will mark this notable stage director's second production for Paramount, as he made his screen debut with "Applause" at the New York studio.



TITLE CHANGE!

ED WYNN'S initial talking screen comedy, filmed at the Paramount New York studio as "Manhattan Mary," will be released under the new and more appropriate title of "Follow the Leader."

PARIS STUDIO TO ABANDON ENGLISH "REMAKES"

THE practice of remaking foreign language productions originally produced in English will be abandoned by our Paris studio in the future.

This was one of the important conclusions reached at a Home Office conference at which executives discussed production plans and policies with Robert T. Kane, head of the Paris studio.

In his letter advising our foreign offices of this significant decision, Mr. Seidelman wrote, under date of November 12:

"The growing importance of each individual territory demands that the materials for its film productions be selected, utilized and adapted to the peculiar requirements of each country. The vast story properties of the company have been made available to the Paris studio and this wealth of material will henceforth be carefully combed for ideas which will form the basic story of each picture, specially adapted in the language in which it is produced. In this way, incidents which may be picked from one, two or three current American pictures will be adapted and changed to meet the taste of the particular market.

"Henceforth, we will not refer to any foreign language picture by an English title. They will be known either by their local language title or, until a definite title is selected, by a production number."

Mr. Seidelman further requested that all references to the English title be discontinued in either publicizing, advertising, selling or booking any foreign language picture, which we have heretofore termed "remake," but which will, from now on, be known only as an original production.

Paramount Studios

BYRD MEMBER FOR CZECH VERSION OF BYRD FILM



WHEN Czechoslovakian audiences see "With Byrd at the South Pole" they will enjoy the unique distinction of hearing an accompanying lecture by a countryman who accompanied the explorer on his epoch-making trip.

Dr. Vaclav Vojtech of Prague, a member of Admiral Byrd's staff in the South Polar regions, has been secured by our Paris studio to record a short talk, similar to the one made by Floyd Gibbons in the English film, for the Czechoslovakian production of "With Byrd at the South Pole."

While the epic film will have similar treatment in twelve different languages before its final release, the Czechoslovakian version will be the only one whose accompanying talk will be made by a man who was a member of the expedition.

ROSITA MORENO SIGNS NEW PARAMOUNT CONTRACT

ROSITA MORENO will remain Paramount's hardest working bilingual actress. As the result of a new contract signed this week the Spanish player will continue to be featured in Paramount's Spanish and English talking pictures.

Since coming to the Hollywood studio six months ago, Rosita Moreno has been featured in five pictures, two of which have been English dialogue productions, "The Santa Fe Trail" and "Her Wedding Night."

Her first motion picture part was opposite Adolphe Menjou in the Spanish production "Amor Audaz." Subsequently she played a featured part in "Galas de Paramount," and has but recently finished "El Dios del Mar" in which she is featured with Ramón Pereda.

MISS BANKHEAD TO MAKE DEBUT IN "HER PAST"

TALLULAH BANKHEAD, most popular young American actress in England, will make her film debut in Paramount's production of Frederick Johnson's comedy, "Her Past," in which she will be co-featured with Clive Brook. Production will begin early in January, following the arrival in this country of Miss Bankhead, who was recently signed to a long-term contract by our company. The theme of "Her Past" relates to a clever woman who utilizes her shadowed past to make the man she loves marry her. George Cukor will direct.

AGREEMENT TERMINATED WITH EISENSTEIN

THE preliminary agreement between the Paramount Publix Corporation and Sergei M. Eisenstein has been terminated by mutual consent, it having been decided to postpone, for the present, production of the subject on which Mr. Eisenstein's unit has been working.

Paramount's "Six Best Sellers"

• • •



"FEET FIRST"



"PLAYBOY OF PARIS"



"MOROCCO"



"TOM SAWYER"



"LAUGHTER"



"DERELICT"

• • •

JUST imagine....these six giant specials are included in the next two months' releases....each one a potential record-wrecker....a cinch for long-runs everywhere...no wonder theatre showmen hail Paramount as the only dependable source of supply in the industry....what other company has the organization, the resources and the talent to give exhibitors such outstanding attractions as...."Feet First," Lloyd's most ambitious laugh and thrill film..."Playboy of Paris," another inimitable Chevalier success"Morocco," introducing the sensational Marlene Dietrich...."Tom Sawyer," the comedy classic of boyhood...."Laughter," that sets a new standard for smart entertainment...."Derelict," with Bancroft at his hard-boiled best....the answer is only Paramount could do it! That's why Paramount is *paramount!*

I CONCORSI ENTRANO NEL LORO STADIO CRITICO

COME il concorso della Foreign Legion entra nel suo ultimo e critico trimestre, esso manifesta indubbi sintomi di ebullizione. Eccezione fatta dei primi tre campioni — Francia, Argentina Messico — che hanno mantenuto il loro status quo, tutte le altre divisioni, durante le ultime quattro settimane, fecero un passo o in una direzione o nell'altra. Perfino l'Austria, che è stata occupando una situazione di cantina per sì lungo tempo che noi pensavamo i legionari di quella nazione ne avessero il monopolio, si è mossa in due località. Infatti, con l'aiuto di una quota aggiustata, i ragazzi di Mr. Lichtscheindl registrarono il massimo aumento nella percentuale del mese.

La lista delle altre nazioni che ascesero la scala comprende l'Olanda, il Guatemala, il Chile, la Polonia, il Giappone, la Scandinavia a la Ceco-Slovacchia. Lievi progressi furono anche fatti dalla Gran Brettagna e dalla Zona del Canale.

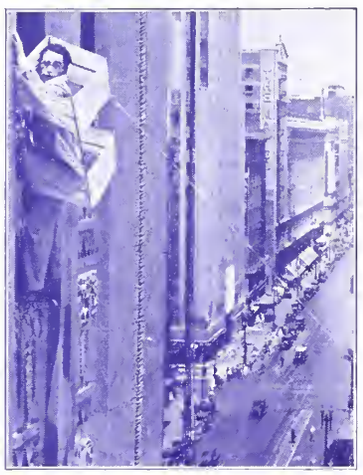
Uno sguardo dietro le scene rivela che le divisioni, ciascuna per conto suo, stanno facendo i massimi sforzi per rendere quel che da loro si attende, a malgrado degli ostacoli insormontabili, assolutamente indipendenti dalla loro volontà. Alle anormali condizioni commerciali generalmente sfavorevoli, devesi aggiungere uno stato d'irrequietezza politica mondiale che lascia la sua impronta nella industria cinematografica. Intendiamo tributare un vero e proprio omaggio allo spirito invincibile dei nostri legionari dell'America del Sud e Centrale, col ricconoscere ch'essi fanno una molto bella mostra di sè pur dovendo sottostare a tali formidabili ostacoli quali rivoluzioni politiche, ribasso negli scambi monetari e depressione commerciale.

Lo stesso può dirsi dell'Europa Continentale dove restrizioni legislative e di esclusività hanno ostacolato la Germania e l'Europa Centrale e dove il ribasso della peseta in Ispagna ha reso la vita molto difficile per i valorosi "Mattadori." Eppure non c'è stato un solo direttore di divisione che abbia offerto delle scuse. Al contrario, ogni lettera che raggiunge la Sede Centrale, ogni relazione del campo di azione rivela un entusiasmo senza limiti ed un energico desiderio di vincere.

Concludendo, tutto tende a farci anticipare che il vitale spirito della Paramount, aggiunto alla eccellenza dei prodotti Paramount e al singolare cachet artistico Paramount, permetteranno alla Legione Estera di portare a casa la pagnottella imbottita nel 1930 come ha già fatto negli anni passati.

OUT FOR BIG TIME!

It seems as though Leon Errol and Stuart Erwin, who are featured in "Only Saps Work," have too much time on their hands. They are holding the largest "prop" watch in the film colony.



LOOK OUT BELOW!

If Harold ever falls, he'll hit the ground "Feet First." Just one of the many thrill scenes in Lloyd's latest.

LA MIGLIORE DI LLOYD

MENTRE andiamo in macchina, Nuova York, da un estremo della città all'altro, sta godendosi una delle più gioconde risate dell'annata — l'ultima commedia di Harold Lloyd, "Feet First," che ha fatto il suo debutto in Broadway, al Rialto Theatre, il 30 ottobre. Sia i critici che il pubblico l'acclamano come il massimo capolavoro di Lloyd. Dal punto di vista delle sorprese d'ilarità lo si può considerare come in una categoria a parte.

Vedere e udire Harold Lloyd che si arrampica su di un grattacielo vacillando sull'estremità di un davanzale di finestra e rimbalzando di sopra e di sotto l'impalcatura di un imbianchino che trovasi ad un centinaio di piedi al disopra del livello della strada, significa osservare una delle scene più esilaranti che siano mai state proiettate sullo schermo. È impossible star tranquilli a sedere mentre il film si svolge, chè l'impulso a gridare per la sorprendente comicità degli eventi è irresistibile.

Inoltre "Feet First" offre un meraviglioso assortimento d'improvvisate, tanto ingegnose quanto comiche. Le avventure di Harold come commesso di calzoleria sono assolutamente tali da far scoppiare dalle risa. V'è una risata per ogni centimetro di film. Si può senza timore concludere a priori che questa nuovissima produzione di Lloyd si dimostrerà uno dei successi più strepitosi di botteghino. E, quel che conta, è un film facile a sfruttarsi!



MR. SEIDELMAN RITORNA DALL'EUROPA

OLTREMODO sorpreso e soddisfatto di tutto quanto aveva veduto e udito durante la sua ispezione di sei settimane sulle attività della Paramount in Europa, Mr. J. H. Seidelman, vice-direttore del dipartimento estero, è ritornato alla Sede Centrale il 17 ottobre, con numerosi ed importanti giudizi ed annunzi.

Prima di tutto egli riferì sulla conferenza — assai ben riuscita — che ha avuto luogo a Parigi ed alla quale sono intervenuti non solo parecchi funzionari della Paramount appartenenti alle organizzazioni del continente e rappresentanti i vari reparti di distribuzione, produzione e teatro, ma anche i funzionari della Sede Centrale, S. R. Kent, vice-presidente incaricato della distribuzione, e Mel Shauer, direttore del dipartimento di produzione estera. In accordo coi futuri progretti per la espansione dei nostri mezzi di produzione e distribuzione, vennero annunziati i seguenti cambiamenti nelle cariche del personale. Ike Blumenthal, ex direttore generale per la Germania e per l'Europa Centrale, èstato nominato assistente generale presso il Rappresentante estero e d'ora innanzi stabilirà i suoi quartieri generali a Parigi, ove agirà quale intermediario fra lo studio di Parigi e le nostre varie divisioni di distribuzione. Gus Schaefer succede a Mr. Blumenthal come capo funzionario per la Germania e per l'Europa Centrale, con quartiere generale a Berlino. Oltre a ciò Mr. Schaefer agirà come ispettore generale su di una intera divisione, la quale comprenderà la Germania l'Europa Centrale, l'Olanda, e l Scandinavia. A Mr. Souhami, capo funzionario per la Francia, verrà affidata la supervisione di una seconda divisione composta della Francia, dell'Italia, della Spagna e del Portogallo.

A riguardo poi dello Studio di Parigi e della sua produzione senza precedenti di oltre un centinaio di film caratteristiche e brevi in una dozzina di lingue diverse, entro un semestre, Mr. Seidelman ha dimostrato un entusiasmo senza limiti. Egli considera ciò il mirabile prodotto di una eccellente organizzazione ed ebbe le più lusinghiere espressioni di lode per Robert T. Kane, direttore generale dello Studio di Parigi, a cui egli attribuisce la maggior parte del merito per un sì meraviglioso successo.

Inoltre Mr. Seidelman portò con sè le sue impressioni, raccolte sul luogo, delle generali condizioni commerciali attraverso l'Europa Mentre le altre industrie si trovano in uno stato di depressione causato da diversi fattori sfavorevoli in varie nazioni, l'industria cinematografica in generale e quella della Paramount in particolare, gode di eccellenti affari, dovuti allo svariato assortimento di lavori dato da tutti coloro che contribuiscono alla produzione, nonchè agli eccellenti sistemi di vendita e di traffico da parte delle nostre organizzazioni, sia nel campo delle agenzie che in quello dei teatri. Tuttavia Mr. Seidelman raccomandò che ciascuno dei nostri uffici adotti un sistema di rigida economia, come uno dei migliori e più vitali fattori di prosperità della Paramount per i dodici mesi susseguenti. Le spese di funzionamento debbono venir mantenute al minimo e gli sforzi più intelligenti dovrebbero venir dedicati a ridurre qualsiasi spesa di spreco e non necessaria. Egli osservò che un dollaro risparmiato mediante eccellente economia vale proprio tanto quanto uno guadagnato nell'affitto delle film o al botteghino.



FOWL PLAY!

Mitzi Green, Paramount's little bundle of irrepressible vivacity, can't help feeling sad that so fair a fowl as her pet turkey must go the way of all flesh on Thanksgiving Day, celebrated this year on November 27th. All right, Mitzi, eat 'im and weep!



EVEN IN TURKEY!

If there is any corner of the globe where "The Love Parade" hasn't been shown, it's because the Chevalier film hasn't reached there yet. In its triumphant march around the world, this superlative Paramount attraction recently arrived in Constantinople. Photo above shows the banner that heralded its local appearance. Note the characteristic architecture—typical of Turkey.

LLOYD'S BESTES WERK

WAEHREND diese Zeilen geschrieben werden, biegt sich ganz New York, vom einen bis zum anderen Ende, unter den Lachsalven, die Harold Lloyd's neuestes Lustspiel "Zuerst die Füsse" auslöst, welches sein Broadway Debut am 30. Oktober im Rialto Theater machte. Publikum und Presse erklären einstimmig, dass "Feet First" unbedingt Lloyd's bestes Werk ist. Vom Standpunkt halsbrecherischer Kunststücke aus, gehört dieser Film in ein besondere Klasse.

Wenn man sieht und hört wie Harold in schwindelnder Höhe an einem Wolkenkratzer emporklettert, sich an der äussersten Kante eines Fenstersimses oder einer Jalousie klammert oder aber auf schmalem Malergerüst wenigstens hundert Meter über der Strasse herum balanciert, dann muss man zugeben, dass man die sensationellsten Aufnahmen gesehen hat, welche je auf der Leinwand gezeigt worden sind. Es ist für den Zuschauer unmöglich sich bei diesem Bild ruhig zu verhalten. Der Impuls vor Aufregung zu kreischen und zu brüllen ist stärker als unsere ganze mühsam erlernte Kultur. "Zuerst die Füsse" ist mit den geistreichsten und originellsten Witzen ausstaffiert. Harold's Abenteuer als Schuhverkäufer sind köstlich. Man kann mit gutem Gewissen auf jeden Zentimeter Film eine Lachsalve rechnen. Dass dieser neue Lloyd Schlager sich zu einem der grössten Kassenschlager des Jahres gestalten wird, kann selbst ein Blinder sehen. Und, bedenken Sie nur, wie leicht "Zuerst die Füsse" exploitiert werden kann!



HE'S TELLING YOU!

"Fellow film fans," Harold seems to be saying, "I want to assure you that 'Feet First' is the highspot of my career. It is a comedy that will appeal to each and every one of you—young and old, rich and poor—because it contains the choicest assortment of thrills and gags I have ever packed into any of my productions."

BEHIND THE FRONT!

Behind this front of the Rialto Theatre on Broadway, thousands of New Yorkers are jamming the orchestra and balcony in appreciation of Harold Lloyd's latest laughterpiece, "Feet First." The photograph gives a very inadequate idea of the attractive and arresting display that covered the entire front and marquee.

HERR SEIDELMAN IST VON PARIS ZURUECK

NOCH immer staunend und zugleich hoeherfreut über die Dinge, welche er während seiner seehswöehigen Europareise über den Wirkungskreis der Paramount beobachten konnte, kehrte Herr J. H. Seidelman, der stellvertretende Vorsteher der Auslandsabteilung, am 13. Oktober nach New York zurück und maehte versehiedene wichtige Ankündigungen.

Erst einmal berichtete er von der wunderbar verlaufenen Konferenz in Paris, welcher Paramount Vertreter der europäischen Verleih-, Produktions- und Theaterorganisation, sowie Leiter des Stammhauses wie S. R. Kent, Vizepräsident und verantwortlicher Produktionsleiter, und Mel Shauer, Leiter der auslandisehen Produktionsabteilung beiwohnten. Nachdem die Zukunftspläne für unsere europäischen Produktions- und Verleihangelegenheiten verkündet waren, wurde folgender Personalwechsel bekanntgegeben: Ike Blumenthal, bisheriger General-Manager für Deutschland und Zentraleuropa, wurde zum 2. General - Auslandsleiter ernannt. Er wird sein Büro in Paris aufsehlagen und von hier aus als Mittelmann zwischen dem Pariser Atelier und den diversen Verleihabteilungen fungieren. Gus Schaefer wurde Blumenthal's Nachfolger. Er ist also jetzt Leiter von Deutschland und Zentraleuropa und hat seinen Sitz in Berlin. Ausserdem wird Herr Schaefer die Oberaufsicht über eine ganze Division, bestehend aus Deutschland, Zentraleuropa, Holland und Skandinavien, übernehmen. Herr Souhami, der französische Abteilungsleiter, wird eine zweite Division führen, und zwar Frankreich, Italien, Spanien und Portugal.

Herr Seidelman war besonders von der Rekordproduktion des Pariser Ateliers begeistert. Es sind dort nämlich im Zeitraum von 6 Monaten über einhundert Programm- und Kurzfilme in einem Dutzend versehiedener Sprachen hergestellt worden. Er sieht dieses als eine musterhafte Organisierung an und lobte Robert T. Kane ein über das andere Mal denn nur dureh Kane's Umsicht war ein derartiger Erfolg möglieh.

Während seines europäischen Aufenthaltes war Herr Seidelman auch in der Lage, die allgemeine Geschäftssituation in Europa zu studieren. Er ist der Ansicht, dass die Filmindustrie im grossen ganzen und Paramount im besonderen ausgezeiehnete Geschäfte gemacht hat, während die meisten anderen Industrien sehr unter ungunstigen Einflüssen zu leiden hatten. Jedoeh rät Herr Seidelman allen Abteilungen, sich äusserste Sparsamkeit zum Prinzip zu maehen, damit Paramount's Wohlstand während der kommenden zwölf Monate weiter gedeiht. Betriebskosten müssen auf ein Minimum herabgesetzt werden und kein Versuch sollte unterbleiben, um alle unnötigen Ausgaben zu vermeiden. Ein Dollar, welcher durch einsiehtsvolle Sparsamkeit erübrigt wird, ist genau so gut und hat den gleiehen Wert wie ein Dollar, weleher dureh den Verleih oder an der Kasse eingenommen wird.





WRONG NUMBER!

Mitzi Green looks a little peeved It doesn't seem right that such a capable looking telephone should give her the wrong number. Listen, Mitzi it's not the phone—it's the operator!



SOME DRINK!

If we didn't see it with our own eyes, we never would believe that such a little lady as Mary Brian drinks from such a big glass. The studio photographer alleges that at the time he took the picture, the glass was full of chocolate ice cream soda and Mary drank it down.

FOR LLOYD'S SAKE!

Paramount's trackless train, which has been amazing the natives of Continental Europe, arrived in Warsaw, Poland, just in time to help ballyhoo "Welcome Danger" at the Apollo Theatre. Train is in charge of F. A. Lobkowicz. Note the Paramount trademark on the spare tire!

DIE NAHE ENTSCHEIDUNG

DAS letzte, massgebende Vierteljahr des "Atelier Patenschaft" Kontests der Auslandsabteilung ist angebrochen und wenn nicht alle Zeichen trugen, dann wird es bald überkochen. Mit Ausnahme der drei Führer — Frankreich, Argentinien und Mexiko — welche ihre Stände vom vorigen Monat nicht gewechselt haben, bewegten sich während der letzten vier Wochen alle Divisionen, manche vorwärts, andere rückwärts. Selbst Oesterreich, welches so lange den Sehluss bildete, dass wir bereits annahmen, es haben den Platz monopolisiert, ist zwei Stellen avanziert. Mit Hilfe der neuen Quote erzielte Herrn Lichtseheindl's Staff, nebenbei bemerkt, den grössten Prozentvorsprung des Monats.

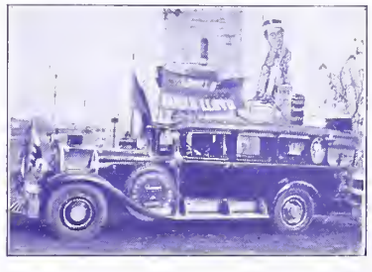
Holland, Guatemala, Chile, Polen, Japan, Skandinavien und die Tschechoslowakei haben ihre Lage verbessert und aueh Grossbritannien und die Panama Kanal Zone machten geringe Fortschritte.

Ein Blick hinter die Kulissen zeigt, dass die einzelnen Divisionen übermenschliche Anstrengungen machen, um die von Ihnen erwarteten Leistungen auszuführen, trotz überwältigender Hindernisse, die sie nicht kontrollieren können.

Zu der allgemeinen schlechten Geschäftslage kommt noch die nicht zu unterschätzende politische Unrast in der ganzen Welt, deren Folgen sich auch bei der Filmindustrie bemerkbar maehen. Wir reehnen es unseren unbeugsamen Legionairen von Zentral- und Südamerika hoeh an, dass sie angesichts der grössten Schwierigkeiten wie Revolution, Geschäftsrüekgang und Börsenverluste ihre bemerkenswerten Leistungen beibehalten haben.

Dasselbe trifft auch für den europäischen Kontinent zu. Kontingent und Patentschwierigkeiten haben Deutschland und Zentraleuropa die Hände gebunden und in Spanien bereitet die Entwertung des Pesetas den unermüdliehen "Matadoren" viel Schwierigkeiten. Trotzdem versueht kein Divisionsleiter sich zu entschuldigen. Im Gegenteil, jeder Brief, welcher die Zentrale erreicht, jeder Berieht vom Arbeitsfeld beweist unerhörte Begeisterung und ein unerbittlicher Wille zum Sieg.

Paramount Geist plus Paramount Qualität zusammen mit der Paramount Schaumann Kunst wird die Auslandsabteilung im Jahre 1930, genau wie in anderen Jahren, zum Erfolg verhelfen.





SHADOW OF COMEDY!
An interesting silhouette of the most popular new comedian on the screen—Jack Oakie.

¡LO MEJOR DE LLOYD!

EN los momentos en que escribimos estas líneas, toda Nueva York ríe y aplaude a Harold Lloyd en su última película, "Feet First," que es una de las cintas más graciosas de la temporada, según lo declaran a un tiempo mismo los críticos y el público. Desde que se estrenó "Feet First" en el Rialto, el 30 de octubre, la gente acude invariablemente a disputarse las entradas. Aparte de sus situaciones cómicas, la película ocupa lugar aparte por los episodios sensacionales y emocionantes de que está llena.

Ver y oír a Harold Lloyd, convertido en araña humana, en la cornisa de un rascacielos, mirarle colgando de una ventana a muchos metros de altura, seguirle en las peripecias del andamio del que a cada instante parece fuera a caer para estrellarse contra el pavimento, es sencillamente presenciar el conjunto de escenas más arriesgadas que ha retratado hasta ahora la cámara. No hay espectador, por impasible que sea, que no sienta al ver eso el calofrío de la catástrofe inminente.

"Feet First" ofrece, por otra parte, los incidentes más cómicos que puedan imaginarse. Las aventuras de Harold cuando trabaja de dependiente en una zapatería son algo ante lo cual no hay quien contenga la risa. Que esta nueva película de Harold Lloyd será uno de mayores éxitos de taquilla de la temporada es cosa que se cae de su peso. ¡Y qué fácil resultará ponerla ante los ojos del público!



"FEET FIRST"
Harold Lloyd "shoes" his love for Barbara Kent in this scene from his latest laugh-fest, now showing on Broadway.

MR. SEIDELMAN REGRESA DE PARIS

SORPENDIDO al par que entusiasmado por cuanto ha visto y oído durante las seis semanas que permaneció en Europa inspeccionando la marcha de la Paramount, Mr. J. H. Seidelman, subgerente del departamento extranjero, ha hecho importantes manifestaciones al regresar, el 17 de octubre, a la Oficina Central.

Ante todo, ha hablado de la muy auspiciosa conferencia celebrada en París, a la cual asistieron representantes de los departamentos de distribución, producción y teatros de toda Europa, así como empleados ejecutivos de la Oficina Central: Mr. S. R. Kent, vicepresidente, encargado de la distribución, y Mr. Melville Shauer, gerente del departamento de producción extranjera.

En relación con los planes para la expansión de nuestros medios de producción y distribución en Europa, hay que anotar los siguientes cambios por traslados en el personal: Mr. Ike Blumenthal, gerente general en Alemania y la Europa central, pasa a París, nombrado subgerente general del departamento de producción extranjera. En la capital francesa, Mr. Blumenthal actuará como intermediario entre nuestro estudio de París y las diferentes divisiones distribuidoras. Reemplaza a Mr. Blumenthal en el puesto que deja vacante, Mr. Gus Schaefer, quien residirá en Berlín y tendrá a su cargo la división formada por Alemania, la Europa central, Holanda y Escandinavia. Mr. Souhami, el líder de Francia, queda al frente de otra división compuesta por dicho país e Italia, España y Portugal.

El record de producción batido por el estudio de París al completar en un semestre más de cien películas de largo y corto metraje habladas en doce idiomas diferentes, merece a Mr. Seidelman los comentarios más entusiastas. Considera esto una hazaña de organización; y no escatima elogios a Mr. Robert T. Kane, el gerente general del estudio de París, al cual atribuye en buena parte el asombroso éxito alcanzado.

Mr. Seidelman trae también impresiones de la situación general de los negocios en Europa, recogidas por observación directa. En tanto que en otras industrias se siente la acción desfavorable de muy diversos factores, la industria cinematográfica en general y la Paramount en particular, hacen buenos negocios, debido a la excelencia del material que sale de nuestros departamentos de producción y a la actividad, energía e inteligencia desplegadas en la difusión y venta de ese material por nuestro departamentos de distribución y de teatros.

No obstante sus impresiones optimistas, Mr. Seidelman recomienda que en todas y cada una de nuestras dependencias se practique la más rigurosa economía, porque el hacerlo será medio eficacísimo de contribuír a la prosperidad Paramount durante el próximo año.

Los gastos de funcionamiento han de reducirse al mínimo posible. No habrá de omitirse esfuerzo para eliminar todo desembolso innecesario. Observa a este respecto Mr. Seidelman que economizar los dólares es tan importante como ganarlos en alquileres de películas o en entradas de taquilla; pues, como muy bien lo dice: Dólar ahorrado es dólar ganado.

"VARIETY" CRITIC LAUDS SPANISH "GRUMPY"

INDICATIVE of the general excellence of Paramount's Spanish pictures made in Hollywood, and typical of the critical praise with which these productions have been showered is the following excerpt from a review of "Cascarrabias," Spanish version of "Grumpy," which appeared in the October 22nd issue of "Variety." It was written by that paper's correspondent in Buenos Aires.

"There is much to admire and little to cavil at in this production. It is presented with the luxury and good taste characteristic of the Paramount studios. Local audiences are going strong for the picture, while the press has been freely praising it, even the more conservative organs admitting the excellence of the effort. Paramount is to be complimented in all sincerity for 'Cascarrabias,' which is hailed here as the fore-runner of genuinely good Spanish language films."

LA LEGION EXTRANJERA SE ACERCA A LA META

EL concurso de la Legión Extranjera patrocinado por los estudios entra en su último y decisivo trimestre, lo cual hace que el entusiasmo y la actividad se manifiesten como nunca. Con excepción de las tres divisiones que figuran a la cabeza, Francia, la Argentina y México, todas las demás han cambiado de posición durante las cuatro semanas últimas. Hasta la misma Austria, cuya insistencia en mantenerse a la zaga llegó a hacernos creer que había monopolizado ese puesto, ha saltado del último al antepenúltimo lugar. Más todavía, ayudados por la nueva cuota, los legionarios de Mr. Lichtscheindl alcanzaron el mayor aumento del mes en porcentajes.

Otros que han avanzado han sido los legionarios de Holanda, Guatemala, Chile, Polonia, el Japón, Escandinavia y Checoeslovaquia. Los de la Gran Bretaña y la Zona del Canal acreditan también su empuje con ligeros avances.

Al examinar de cerca la situación, salta a la vista que todas las divisiones se baten denodadamente y tratan de dar de sí todo cuanto hay derecho a esperar de ellas. No alcanzan a enfriar sus entusiasmos las circunstancias adversas ajenas a su voluntad. Al estado poco favorable en general, de los negocios han venido a sumarse las perturbaciones políticas que, como es lógico, afectan la industria cinematográfica. Por eso merece extraordinaria alabanza el espíritu indomable de nuestros legionarios centro y sudamericanos, quienes marchan siempre hacia adelante sin que alcancen a detenerlos obstáculos tan serios como las revoluciones, la baja del cambio y la depresión de los negocios.

Otro tanto ha de decirse de los legionarios europeos. Las restricciones legislativas y las que ocasionan las patentes dificultan la marcha en Alemania y la Europa central. La baja de la peseta afecta seriamente a los "Matadores." Empero, ni uno solo de los gerentes divisionarios ha tratado de invocar excusa alguna; antes bien, cuanta carta llega a la Oficina Central, cuanto informe se recibe en ella, revelan que hay inagotable entusiasmo, inquebrantable resolución de triunfar.

En terminos generales debemos decir que parece que el resuelto ánimo Paramount, unido al inmejorable material Paramount y al espíritu de empresa Paramount, capacitarán a la Legión Extranjera para lograr en 1930 los mismos sólidos, substanciosos y *áureos* resultados que en años anteriores.



DE LUXE BOOKLET!
Cover of the handsomely printed booklet on "The Vagabond King," issued by the Astral Theatre, Buenos Aires. Approximately six by nine, in three colors, red, blue and gold.



THE TALKIE OF THE TOWN!
In the town of Valera, Venezuela, the showing of the first Spanish talkie, "Benson Murder Case," was a big event for the local theatre, as photo indicates.

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(NOVEMBER, 1930)

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THE OBSERVATION TOWER

* Now and then the Editor takes a look! *

"THE LOVE PARADE"

General Release Records in Great Britain as reported by the Kinematograph Weekly of October 23.

"THE Love Parade" was originally shown at the Carlton Theatre, Haymarket, London. It opened on February 12, 1930, and ran for three months. During that time it was seen by 250,000 people.

"The Love Parade" was generally released in London and the Home Counties on October 6. The number of copies of the film in circulation during the next few weeks constitutes a record for the Paramount Film Service, the owners of the film. Within the next six weeks 1,000 kinemas throughout the country will have screened the film.

On a conservative estimate and based upon the returns to date this means that in six weeks 20,000,000 people will see the film.

At one S. E. coast town it did bigger business than the house has ever done since it opened 15 years ago. Similar reports of all existing records being broken have been received from London suburbs, Midlands and South Coast towns.

At an Oxford Street kinema a woman patron informed the manager that she was paying her eleventh visit to "The Love Parade." She had previously seen it in Australia and America.

"CASCARRABIAS" A HIT IN BARCELONA

THE impressive triumph of "Cascarrabias" (Spanish version of "Grumpy") in Spain is relayed to Home Office by M. J. Messeri, managing director for that territory, in the following cable of November 7 to Mr. Seidelman:

Cascarrabias premiere here last night in gala show with super-critical audience resulted big success picture applauded—Morning papers all praise say best Spanish talker so far—Spanish dialogue adaptation also considered perfect—Advance sale going high speed expect shatter records.

RUTH CHATTERTON IS ALSO SUCCESSFUL PLAYWRIGHT

RUTH CHATTERTON has been informed by cable that her adaptation and translation of the French play, "Monsieur Brotonneau," by Robert de Flers and G. A. de Caillavet, has been successfully produced for the first time in London.

Receiving the news on the Paramount studio stage where she is filming her current vehicle, "The Right to Love," Miss Chatterton expressed a desire to witness a performance of the play when she makes a contemplated trip to Europe in the near future.

The translation of three French plays are credited to Miss Chatterton. "La Tendresse," by Henri-Battaille, was produced by Miss Chatterton in New York four years ago. "L'Homme En Habit," by M. De Chatdau was translated for Henry Miller, and later brought to the screen for Paramount by Adolphe Menjou under the title of "Evening Clothes."



BYRD CAMERAMEN WIN MOTION PICTURE AWARD!

AMONG the annual awards of merit recently voted by the Academy of Motion Picture Arts and Sciences, none was hailed with greater approbation by the rank and file of the industry than the following: "For best cinematographic achievement, 'With Byrd at the South Pole' —Joseph T. Rucker and Willard Vanderveer." Awards are determined by a ballot of the Academy membership, based on pictures released during the year ending July 31.

JOINVILLE ON PARADE

By

DITA PARLO

Editor's Note: By a happy coincidence, and through the kind cooperation of E. G. Techow, publicity manager for Central Europe, we received this most timely poem, written by Dita Parlo, who plays a leading role in the German version of "Dangerous Paradise," produced in our Paris studios.



Dita Parlo

ONCE upon a time I did for Paramount
"Dangerous Paradise."
Everything, the studio, work and sound
I found so nice.
Yet the memories seem to cling to me
A song of them I'll sing to ye!

Comment ça va, wie geht's, bon soir!
Très enchanté de vous voir!
How do you do? Gracias, muy bien!
Ich danke sehr, je vais très bien.
Te quiero — ja tiebja lublu —
Ich liebe Dich and I love you.
Yo te amo, otschen charascho!
Come along and — tu nich' so!

European, Chinese, Nigger,
Some are thin, the others bigger,
They all do here films with sound
In the Studios Paramount.

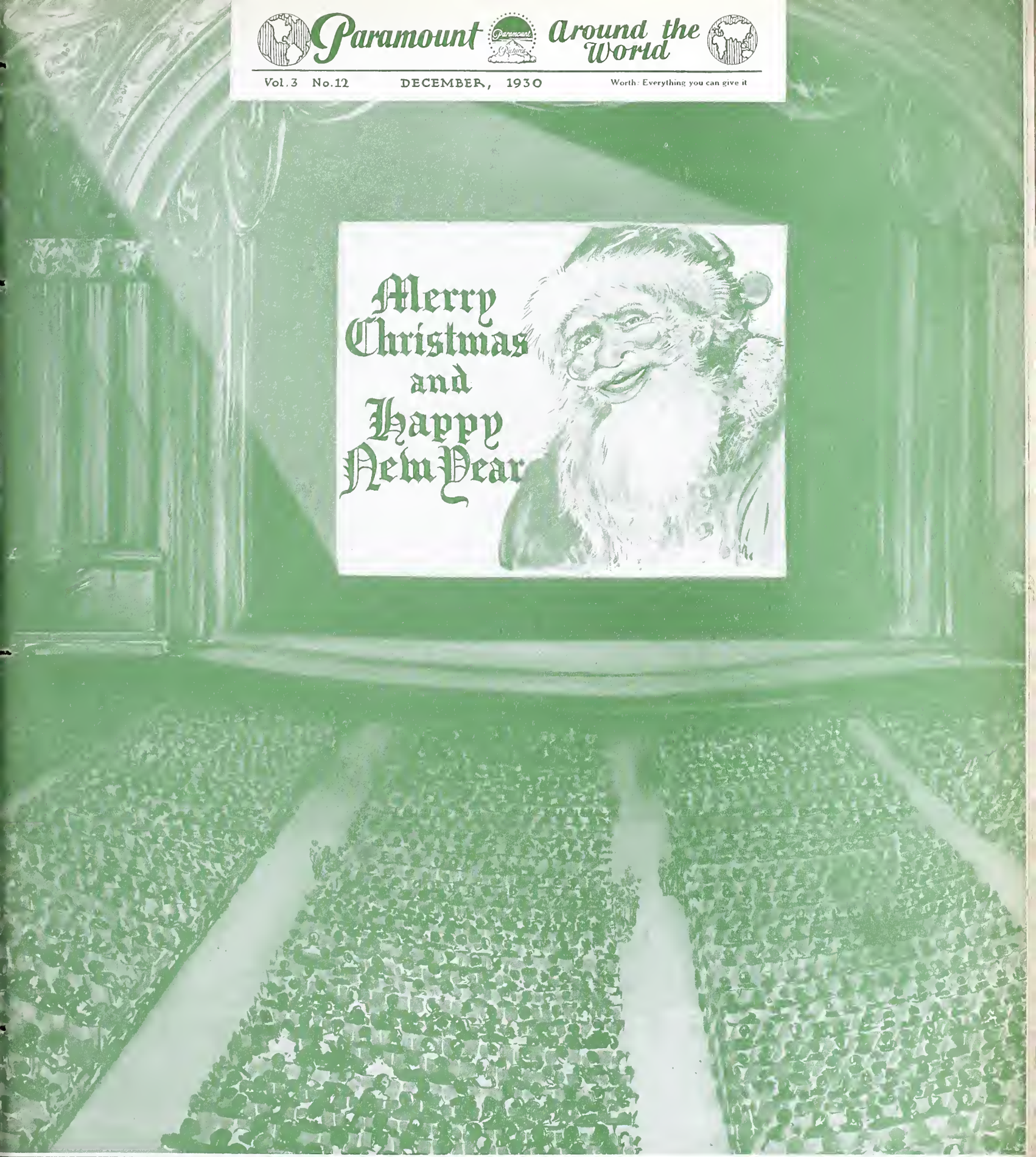
Do you know, who's the boss and main?
Look right there, it's Mr. Kane.
He sets in order everything, dear,
And he is reigning like a king here.
And on his right, Dick Blumenthal
Is what they "king's assistant" call.
The serious looking tall Monsieur,
Who's speaking just to him, is Paul Madeux.
In the restaurant for dinner,
You can see a nice "old sinner."
It's Mr. Fitzgibbon with his gay-looking eyes,
Who can never be bad, even when he tries.
If you want to know of your next film the date,
That you are for Paramount going to make,
Then always go only to Monsieur Daven,
Who's very smart-looking—et ses yieux sont si bruns!

And if he was kind and he told you the date,
Say: thank you! (A word you should never forget)
And then be clever and hurry away
Directly to the office of dear Mr. Kay.
Publicity is his department, you know,
It's he who makes that your photos go
In all the world and states around,
That grandfather in his newspapers found
Last week your photo—oh what a joy
That is still always for this old boy!
And for making him happy until his last day,
You've always to thank the dear Mr. Kay.

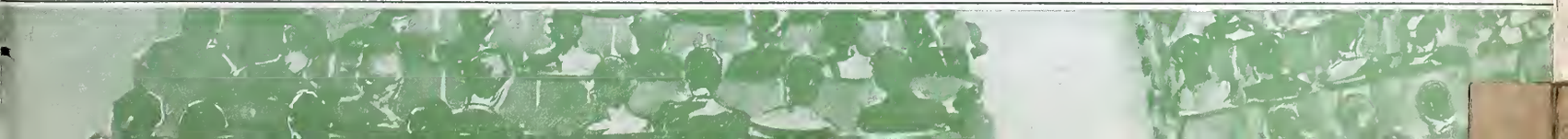
Now everyone got his little rhyme,
Who worked for Paramount at my time.
Hello, not yet, I've your pardon to beg,
I've nearly forgotten my dear friend Jack.
You know who's a man looking big and wild,
But in his heart he's a good little child,
He plays ukulele and knows to sing
A lot of these "Irish songs," that cling
In my memory until today—
And I'm already a long time away
From Paris, from Joinville, from all what I found
And liked in the Studios Paramount.

Paramount Around the World

Vol. 3 No. 12 DECEMBER, 1930 Worth: Everything you can give it



A Star in Any Country-Understood in Every Language



Paramount Around the World

Published in the interests of Paramounteers in every part of the globe; designed to reflect their aims, efforts and sentiments; and with its contents, of course, strictly confidential!

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Vol. 3 **DECEMBER, 1930** **No. 12**

A New Star!

THE discovery of a new star is as thrilling an event cinematically as it usually is astronomically.

The available supply of outstanding screen personalities with demonstrated drawing power at the box office is so limited, that an authentic film find is cause for general rejoicing.

Such a find was Maurice Chevalier!

Such a find is Marlene Dietrich!

With the possible exception of the French idol, no player has scored such a sensational personal triumph in her very first production as has this fascinating German actress in "Morocco."

Her brilliant acting, coupled with her mysterious charm, has evoked a Niagara of praise from the critics and the public. As a logical result, "Morocco" is shattering all box office records.

So hail Marlene Dietrich! Spread her name and fame around the world! She is one of the most valuable assets Paramount possesses!

Bravo, Bocchi!

THE extraordinary enterprise displayed by Cav. Bocchi in Rome illustrates the wisdom of having such a permanent instrument of recognition as the Foreign Legion "Hall of Fame."

In other days, his distinguished service would have received a brief mention in these pages and then been immediately forgotten in the rush of fresh sensations.

Now the "Hall of Fame" provides the means of bestowing upon him special honors and of "immortalizing" his achievement for years to come.

A careful reading of the story of his accomplishment convinces me that it fully entitled him to election in the "Hall of Fame." The judges acted with commendable promptness as soon as they were advised of the facts.

I congratulate Cav. Bocchi most heartily!

Success Story!

ELSEWHERE in this issue you will read the inspiring news that, from a dollars-and-cents revenue standpoint, November was the biggest month in the annals of the foreign department.

Thus is the splendid record of progress of the Foreign Legion over a long stretch of years climaxed in the closing months of 1930 by the greatest achievement in its history.

Such success would be spectacular in any year, but in a year of hard times, it shines out like a beacon light on a foggy night.

The acid test of every organization is its ability to rise to an emergency. Any man can get by when the weather is fair and the sun is shining. But the man worth his salt is the fellow who can stand up and deliver the goods when the wind is blowing and the skies are overcast.

By establishing a new high sales record during a difficult year, the Foreign Legion offers striking evidence of its power to perform under unusual pressure.

I know that some of our offices have travelled a long, hard road during 1930. I realize it's discouraging, even heart-breaking, to give everything you've got in you, and then lose out because of circumstances over which you have no control.

To these offices I would say, it may be discouraging, but it's nothing to be ashamed of. You tried hard, you put up a good fight—no man can do more!

Don't misunderstand me! Results count! Success is desirable!

The man or organization that triumphs over obstacles—that does something everybody says cannot be done—has achieved a goal that is worthy of the world's applause.

At the same time, honest, courageous effort needs no defense. It's not a sin to lose. It's only a sin not to try!

THIS is the time of year when thoughts of, "Peace on earth, good will toward men," are uppermost in the hearts of all mankind. So I send you the season's greetings, with the fervent wish that this will be for you and yours the Merriest Christmas and the Happiest New Year you have ever known.

Emil E. Shauer

CAV. BOCCHI ELECTED TO "HALL OF FAME"

Rome Branch Manager Unanimously Selected for "Immortal" Honor

CAV. ARRIGO BOCCHI, branch manager of our Rome office, has been unanimously elected by the committee of judges to the Foreign Legion "Hall of Fame."

The judges cited him, "For his extraordinary initiative, resourcefulness and stick-to-it-iveness, which turned the opening of the new Barberini Theatre in Rome from a potential Paramount fiasco into a resounding Paramount success."

The story of Mr. Bocchi's outstanding service, based upon information supplied by Americo Aboaf, managing director for Italy, is as follows:



CAV. ARRIGO BOCCHI

For many weeks prior to the great day, the opening of the magnificent new Barberini Theatre on Saturday, November 15, was an event eagerly awaited by the citizenry of Rome. What lent added interest to this auspicious occasion and whetted the appetite of the Roman picturegoers was the announcement, widely advertised, that the inaugural program would be one hundred percent Paramount, and would include the first Italian showing of "The Love Parade," several choice Paramount shorts and a special Mangan stage presentation.

Preparations had gone forward smoothly and efficiently, when disaster suddenly stared Paramount in the face. It was discovered, a few days prior to the premiere, that the settings for the stage show, which had been shipped from Paris, had not arrived, due to a forwarding error made by a railroad clerk.

Trying to trace the car in which the badly needed settings were stored was like trying to find the proverbial needle in the haystack.

Things looked hopeless. An attempt to get in touch with the Minister of Transportation to enlist his aid failed because he happened to be out of town. The outlook for Paramount was a dreary one indeed.

It was at this point that Mr. Bocchi proved his Paramount mettle. In spite of innumerable obstacles and official red tape, he succeeded in getting the entire railway organization in Italy to suspend practically all other operations and concentrate on a systematic, nation-wide, day-and-night check-up for the missing car. This brought results in the very nick of time.

In the middle of the night, a scant twenty-four hours before the opening, the car was located way up in the northern part of Italy. At Mr. Bocchi's insistence, orders were at once issued to hook up the car to a special train that was given the right-of-way—a clear track direct to Rome. Then began a race against time!

One can well imagine the relief and enthusiasm of the entire Paramount personnel, when the missing settings arrived just a few hours before the opening.

It remains for us only to add that the premiere was a glorious and unqualified success for Paramount and for the theatre management. Behind the scenes, Mr. Bocchi modestly accepted the fervent congratulations of admiring co-workers and a thankful theatre staff.

By the way, Cav. Bocchi and John C. Graham, the first member, will be interested to learn that the designs for the "Hall of Fame" emblem and scroll are in work and will be ready soon.

The emblem, which will probably take the form of a medal, will be presented to the successful candidates, whose names will be inscribed on the permanent scroll, which will hang in Home Office.

1930 CONTEST ENDING

November Record Month in Annals of Foreign Legion

7 Divisions Do Biggest Business in Their History

FRANCE smashes all records and hits a new all-time high of 133.13

Managing Director Souhami cabled, "French Division kept pledge to make November-December biggest months. Determined finish first in International drive." Only a miracle can stop the Galloping Gauls!

ARGENTINA safe on second — Gauchos make slight gain to reach 110.34

Although Fred Lange's legionnaires merely held their own during the past four weeks, their previous momentum helped them to maintain their lead in second place.

HOLLAND wrests third place from Mexico with record-breaking 104.13

Holland was another of the divisions that reached a new peak in sales revenue during November. With the result that Mr. Peereboom's sturdy Dutch legionnaires added a full six percent to their last month's standing and won third position.

MEXICO forced into fourth place but over quota with a fine 102.49

The Charros had to give way before the aggressive tactics of the Holland gang, but they retreated stubbornly, and they may regain their lost ground next month.

CANAL ZONE boosts itself into fifth with record performance 101.51

Busting all previous revenue records high, wide and handsome, the Canal Zone bunch hammered out a ten percent increase and jumped from ninth to fifth place.

SCANDINAVIA goes over quota with biggest business in history 101.39

The Vikings did not intend to let the others do all the record-wrecking, and the result of their magnificent efforts is that they are over the top.

GREAT BRITAIN rolls up amazing gross — figures are staggering 101.31

When the biggest quota-carrying division in the Foreign Legion establishes a new high, then it simply means that even if we published the figures, you wouldn't believe us! We heartily congratulate Mr. Graham and his Bulldogs.

SPAIN stages remarkable rally — establishes tremendous record 96.92

The spectacular performance of Mr. Messeri's Matadors is the outstanding achievement of the month. If it weren't for the severe drop in the Spanish rate of exchange, they would be in second place. Figured at the old rate of exchange, Spain's gross rentals up to December 1, would be worth $200,000 more. The Home Office sets its quotas in dollars and cannot change them to meet the fluctuating exchange rate. All the Latin countries have suffered because of this drop in exchange, and it is to the everlasting credit of Spain and the others, that in spite of this terrific handicap, they have made good! Three cheers for the Matadors!

ITALY makes substantial gain and jumps from 13th to 9th with 96.22

This same sustained effort for December will put the Romans over the 100% mark!

IN BLAZE OF GLORY!

15 Divisions Go Over Quota or Do Better Than 90%

France Way out in Front — Holland Lands on Third

POLAND continues to make steady progress upward and onward 94.09

Of all the divisions in Central Europe, Poland's showing is the best! Good work!

CZECHO-SLOVAKIA puts on extra steam and increases percentage 92.53

Last month the Czechish legionnaires were in 16th place, this month—11th!

AUSTRALASIA takes drop in position but maintains percentage 91.60

Although the Aussies pursued the even tenor of their ways and held to practically the same percentage they had the previous month, the abnormal gains made by the other offices forced them from sixth to twelfth position. However, they are working towards a big December, and may make a whirlwind finish. Look out for them!

GUATEMALA makes small gain but succeeds in holding its own at 91.22

The newly-christened Chapines are not going to be shoved down any further!

PORTO RICO reaches 90% line with increase over previous month 90.63

You simply can't keep good men down, not when they are determined to win out!

BRAZIL putting up magnificent fight despite severe handicaps 90.56

Everybody at Home Office was pleasantly surprised and delighted when Brazil's report came in. The revolution down there brought practically all business to a standstill, so you can just about imagine the effort it took to achieve this percentage.

CUBA displays quota-busting spirit by best showing in history 86.97

Thru sheer super-human courage and energy the Cubiches kicked all previous records into a high cocked hat during November. They will finish over 90%!

HUNGARY succeeds in getting out of the low seventies with an 83.61

Considering what they are up against down there, they deserve three cheers!

GERMANY adds five percent to its standing and scores a neat 82.23

Because of circumstances over which they had no control, our German legionnaires could make little headway up to a few months ago. Now they are on their feet!

JAPAN battling against adverse conditions with unflagging zeal 80.13

It takes just as much fighting spirit and enthusiasm to achieve this percentage in that territory as it does to attain a higher figure in some other country. Banzai, Japan!

LATVIA abandons cellar position by sprinting ahead of Austria 77.48

An increase of five percent boosted the Latvian legionnaires up. They're trying hard!

AUSTRIA, in last place, making a game fight against heavy odds 73.76

These boys deserve a world of credit for their brave though losing struggle.

CHILE *missing*

FOREIGN THEATRES REFLECT QUALITY PRODUCT

Reports from London, Calcutta, Rome, Constantinople, Barcelona, Stockholm and Copenhagen Emphasize Triumph of Paramount's Giant Pictures Over General Business Depression

JUST as actions speak louder than words, so do box office figures tell a more eloquent story than the most vivid word-picture. Which is by way of introduction to the statement that cable advices from many widely scattered points of the globe amply bear out Mr. Shauer's statement in last month's editorial: "Good pictures are depression-proof!"

Long line-ups in front of the box office with resultant big grosses, new sensational records, without a parallel even in boom times, have been the rule, rather than the exception, following the opening of such outstanding Paramount attractions as "Anybody's Woman," "Animal Crackers," "The Love Parade," "The Big Pond," "The Vagabond King," "Cascarrabias," and other foreign language pictures in London, Calcutta, Rome, Constantinople, Barcelona, Copenhagen and Stockholm — all within the past few weeks.

Record-breaking news from London was flashed to Home Office in a cable dated November 26:

Anybody's Woman big success now in second week Plaza will be held third week—Saturday business first week broke all Plaza house records since opening theatre—Animal Crackers opened Saturday Carlton good press continuous laughing audiences and active business should run till Christmas.



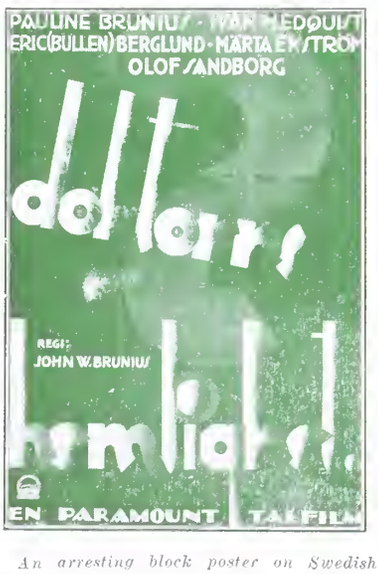
A Danish poster featuring the Max Fleischer-Paramount talkartoons, and including excerpts from local reviews.

In India there may be a difference of opinion in politics but not as regards Paramount pictures. Charles Ballance, Paramount representative, advised us under date of December 5:

Happy inform great success opening Madans exclusive Paramount theatre Calcutta-Western reproduction marvelous—Splendid reception Vagabond King fine audience reaction all classes—Personally handled sensational exploitation campaign mailing everything.

From Barcelona comes word of the triumph of one of our foreign language pictures. Managing Director Messeri's message of November 28 read:

Released Cascarrabias Coliseum great success artistically and box office.



An arresting block poster on Swedish version, "The Doctor's Secret."



A standout Scandinavian poster on "The Big Pond." Note the modernistic treatment!

What a reception "The Vagabond King" got in Constantinople, judging by the following cable of December 3 from Ipekdji Freres, Paramount distributors in Turkey:

Moustafa Kemal Pasha President Republic accompanied by Deputies and Cabinet members saw Vagabond King at Alhambra today expressed great admiration — Whole city and press acclaiming Paramount—Hearty congratulations.

That "The Big Pond" will duplicate the success enjoyed by "The Love Parade" is the only conclusion to be drawn from this cable sent by General Manager York of Scandinavia:

Big Pond opened Olympia Stockholm house sold out press criticisms as good as on Love Parade—expect record run and expect big increase in business.—Big Pond opened Kinopalaeet Copenhagen and is also a big success.

Rome gets its first glimpse of "The Love Parade" and goes wild with enthusiasm. Managing Director Aboaf cabled on November 16:

Love Parade and Paramount Mangan stage show inaugurated Barberini Theatre, Rome, huge success—Audience thrilled beyond words—Paramount name on lips whole city.

And so from one end of the world to the other, Paramount pictures, backed by Paramount showmanship, continue to promote prosperity and belie the cry of "bad times!"

AUSSIES' XMAS GREETINGS TO MR. SHAUER!

DECEMBER						
M	T	W	T	F	S	
1	2	3	4	5	6	
8	9	10	11	12	13	
15	16	17	18	19	20	
22	23	24	25	26	27	
29	30	31	Jan. 1	2	3	

Town	Exhibitor

Have booked this town on dates marked X

Every booking made goes to help send out this Old Year with a record December month and to welcome 1931 with a record opening week.

WHAT HAVE YOU BOOKED TO-DAY?

It's all for Mr. Shauer,
Wishing him a Merry Christmas,
Yours truly,

Salesman

John W. Hicks' hustling Blue Ribbon Bunch is going to say "Merry Christmas" to Mr. Shauer with a record raft of sales contracts for December. Aussies' local competition, as you know, is dedicated to Mr. Shauer, and this novel sales plan is designed to mark a spectacular finis to the contest. The idea, which is illustrated by the above Salesmen's Daily Report Form, originated in the fertile brain of W. Hurworth, assistant general sales manager in Australia. File this idea away for next year!

A Preview of



THIS is not going to be a blind guess ahead, full of glittering generalities, but a conservative forecast, based on hard facts and known quantities.

If the general tone of this message is buoyant, optimistic, confident, it is because I see nothing ahead of us in 1931 to worry about or cry over.

That doesn't mean that the business skies will clear up overnight, or that there will be a magical return of the "golden age"—the boom times of '29. Not at all —and far from it!

As a matter of fact, although all competent economic observers are agreed that 1931 will show a distinct improvement in business conditions over 1930, they are careful to point out that it will be a grim, uphill fight back to the top.

But I repeat — that's nothing for the Foreign Legion to worry about or cry over! And I'll tell you why.

The year now coming to a close has demonstrated very conclusively that you legionnaires know no panic. You do not believe in hard times.

You accept the challenge of a business depression or a slump in the rate of exchange in exactly the same spirit that you would accept the challenge hurled at you by any other competitor.

For that's all Mr. Business D. Pression is—just another competitor, that must be beaten to a frazzle in the good old-fashioned Paramount way—thru more aggressive selling, more intensive merchandising, more concentrated thinking!

You licked him in 1930!

You'll hand him a worse licking in 1931!

But you haven't got a minute to lose!

The first quarter is right on top of you!

You'll have to move fast and work hard!

Right now is the time for energetic action and sustained effort!

The results during these first three months of 1931 will tell the tale—whether you've rolled up your sleeves and put your shoulder to the wheel, or whether you're just coasting along on the momentum you gained in 1930.

Mark my words, you'll soon discover that to get the maximum amount of revenue out of such giant attractions as "Monte Carlo," "Playboy of Paris," "Morocco," "Feet First," "Rango," and many others, it requires two-fisted selling plus resourceful showmanship, backed by honest hard work and plenty of sweat.

This is no time to run short on courage or confidence, on fighting spirit or iron determination.

More than ever before, 1931 clamors for energy and enthusiasm, originality and ideas!

More than ever before, 1931 will reward the showman and show up the sham!

You men have a glorious record of achievement behind you, but there is still greater progress ahead of you!

You've got the product!

You've got the will to win!

Follow thru!

Nothing can stop you!

Make 1931 a banner year!



ECHOS PARAMOUNT

MAURICE CHEVALIER et Ernst Lubitsch seront bientôt réunis! Aussitôt que l'idole française renrera aux Etats-Unis au début de janvier, notre Maurice commencera sa prochaine grande pièce d'après un scénario écrit spécialement pour lui par un auteur fameux sur Broadway. Et c'est Lubitsch qui le dirigera!

* * *

M. G. Fröhlich, un homme d'affaires de Prague, Tcheco-Slovaquie, a vu "The Love Parade" trente quatre fois. C'est sans aucun doute un record mondial. Le plus remarquable c'est qu'il a payé sa place pour chaque représentation.

* * *

Les Théatres Paramount de New York et de Paris ont tous deux célébré leur anniversaire de naissance au mois de novembre. Le premier a maintenant quatre annés d'existence, le second trois ans.

* * *

Des nouvelles reçues de toutes les parties du monde au Bureau Principal indiquent que "With Byrd at the South Pole," a accompli les brillantes prédictions faites à son sujet. Cette oeuvre épique extraordinaire a reçu une publicité sans précédents partout ou elle a été montrée. Sa popularité et l'affluence qu'elle amène aux théatres portent de nombreux directeurs à le donner à nouveau, et dans presque chaque cas la deuxième présentation a rapporté au guichet à peu près antant que la première. Voila qui doit faire réfléchir chaque directeur de théâtre et le représentant de location des films, car c'est une preuve positive que "With Byrd at the South Pole" est un des rares films que l'on peut presenter sans relâche avec profit.

* * *

A propos, après le premier de l'an, les juges du concours de 1,500 dollars de "With Byrd at the South Pole" seront prêts à examiner les collections complètes des coupures des campagnes d'annonces, de publicité et d'exploitation menées dans chaque territoire pour ce film. Envoyez donc votre collection aussitôt que possible. Toutefois, le concours ne se conclura officiellement que le trente juin. Les gagnants seront annoncés dans notre numéro du mois d'Août.

* * *

Le tour de force de l'érection et de l'installation des Studios Paramount à Paris et le record de ce qu'ils ont accomplis constituent l'un des faits des plus remarquables dans l'industrie cinématographique et même peut-on dire dans n'importe quelle industrie. Leur histoire que nous avons publiée dans notre numéro du mois dernier, semble toucher au roman, mais chaque mot est l'expression de la vérité. Voila un roman d'affaires aussi intéressant et pittoresque, qu'aucun jamais écrit. Cette histoire a été publiée non seulement pour votre information mais encore pour sa valeur de publicité. Il n'y a pas une revue ou un journal dans le monde qui ne serait heureux de l'occasion de la publier pour ses lecteurs. Voila une occasion splendide d'obtenir une excellente publicité pour notre compagnie.

* * *

Le deuxième Immortel vient d'être élu au "Salon de Gloire" et c'est le Chevalier Arrigo Bocchi, directeur du bureau de Rome. Le nouveau Théatre Barberini allait s'ouvrir a Rome. Un programme exclusivement Paramount était attendu avec impatience par la population entière depuis plusieurs semaines, tout était archi-prêt sauf les décors spéciaux pour la partie spectacle du programme. Ceux-ci avaient été expediés de Paris. 48 heures avant l'ouverture le vagon contenant les décors était égaré par le chemin-de-fer. Le Chevalier Bocchi obtint que l'on arrêtat pratiquement la circulation sur l'entier réseau italien et que l'on inventoriat le contenu de chaque vagon. La découverte du vagon 24 heures avant l'ouverture sauva celle-ci d'un vrai désastre.



FRENCH SENATORS VISIT PARIS STUDIO!

The fame of Paramount's studio in Joinville percolated into the French Senate, with the result that a delegation, headed by Senator Steeg (center sitting down) paid the "Tower of Babel" a visit, and was photographed with a number of studio officials and visiting Paramounteers. We don't have to identify the latter. See for yourself!

PERSONNEL — DU REDACTEUR!

JUSTE maintenant, comme nous nous trouvons sur le seuil de l'année nouvelle, c'est le moment de signaler quelques faits fondamentaux regardant cette publication. PARAMOUNT AROUND THE WORLD est *publié* pour *vous* et s'adresse à votre intérêt. Son objet est de réfléchir *vos* buts, *vos* efforts, *vos* idées, *vos* activités, *vos* sentiments. C'est a *vous* de le rendre intéressant, aussi fecond d'information et d'aide que possible. Le rédacteur n'est pas un devin. Assis à notre bureau à New York nous ne pouvons rêver ce qui se passe dans notre organisation aussi vaste que le monde. Si vous ne nous écrivez pas et ne nous dites pas ce que *vous* faites, comment le saurons-nous! Ce que *vous* faites et qui réussit constitue une nouvelle de premier ordre. Ne stérilisez pas une bonne idée de publicité en la gardant secrète! Dites-la-nous, et nous la publierons dans notre revue, de façon que vos compagnons de la légion Etrangère puissent en faire usage dans leur territoire. En même temps, cette idée sera portée à *votre* credit, et vous profiterez des suggestions que les autres enverront. Souvenez-vous que PARAMOUNT AROUND THE WORLD est publié pour tous nos bureaux, non pour trois ou quatre de ceux-ci. *Chaque* bureau a le droit d'être représenté en ces pages. Si *votre* bureau n'y figure pas, alors c'est *votre propre faute*. A chacun de nos directeurs de publicité nous faisons cette demande: veuillez envoyer régulièrement au Rédacteur des nouvelles, des photographies des suggestions qui ont leur origine dans vos bureaux. A chaque directeur de succursale nous disons: votre directeur de publicité est l'agent de liaison logique entre votre succursale et notre publication. Rendez-le responsable!



A FRENCH REUNION!

Maurice DeKobra, France's "best-selling" author, meets Lily Damita, one of the most popular French players on the screen at our Hollywood studios, where Miss Damita is playing opposite Gary Cooper in "Fighting Caravans."

LES NOUVEAUX FILMS

TOUT comme les actions disent plus que les paroles, ainsi les chiffres du guichet racontent avec plus d'éloquence une histoire que ne le pourrait faire un écrivain avec sa plume. Ce qui est simplement une autre façon de vous dire que, si l'on en juge par les records sensationnels qu'ils établissent, les nouveaux films Paramount qui font leur première sur Broadway se classent maintenant parmi les plus grands et les meilleurs que nos studios aient jamais produits.

Prenez par exemple la nouvelle production Chevalier, "Playboy of Paris." Ce film a battu tous les records au Théatre Paramount et a obligé la direction de l'y retenir pour une deuxième semaine tout entière. L'histoire va à l'étoile française comme un gant, et lui donne l'occasion de se produire au mieux dans la comédie, le chant, avec tout sou charme et sa vivacité. Chevalier joue le rôle d'un garçon de café parisien qui hérite d'un million de francs, mais qui, pour éviter d'en payer presque la moitié à son patron retord en raison d'une clause bizarre de leur contrat, continue à être garçon de café le jour, tout en s'amusant comme un homme du monde dépensier pendant la soirée. Ludwig Berger, le directeur, a babillé cette histoire amusante avec une belle atmosphère parisienne, pour ne rien dire des nombreuses belles girls et un ensemble de premier ordre. La compagnie comprend O. P. Heggie, Eugene Pallette, Stuart Erwin et Frances Dee. Cette dernière est une nouvelle découverte pour les films. Ses qualités lui ont valu um long contrat avec Paramount.

Mais la plus grande nouvelle du mois, le film qui a étonné toute l'industrie du cinéma aux Etats-Unis, c'est sans contre-dit la présentation publique de "Maroc," dans lequel Marlene Dietrich, l'etoile allemande découverte par Josef von Sternberg, fait ses débuts américains. Malgré le fait que Gary Cooper et Adolphe Menjou jouent par excellence, "Marco" est le film de Marlene Dietrich. Dans ce premier film, cette brillante actrice continentale et exotique a atteint la célébrité, et a pris place parmi les premières grandes étoiles cinématographiques. Toute l'industrie parle d'elle—elle est devenue la chérie de l'Amerique. Sa carrière, nous pouvons le prédire sans crainte, parallelera celle de Chevalier, qui a pris place comme la plus grande attraction de l'écran par le monde entier. Marlene Dietrich, d'ici un an, sera la plus grande attraction cinématographique féminine au monde.

Le film lui-même, qui est maintenant au Théatre Rivoli pour une longue période, est un superbe drame d'amour, brodé sur le fond de la légion étrangère au Maroc: Gary Cooper, comme le soldat qui séduit et puis abandonne, Marlene Dietrich comme l'attrayante danseuse de cabaret, et Adolphe Menjou comme l'homme du monde, composent le triangle romanesque. Josef von Sternberg s'élève à de nouveaux plans pour sa maitrise dans cette exécution.

Paramounteers in the "PURELY PERSONAL" News of the Month

JAPAN'S LEADER MAKES PERSONAL APPEARANCE



Tom D. Cochrane

IT'S a long way from the land of the cherry blossoms to the bright lights of Broadway, but Tom D. Cochrane, managing director for Japan, made it in one jump, figuratively speaking. Which is a roundabout way of telling you that Mr. Cochrane is making one of his infrequent personal appearances at the Home Office right now.

He gave us a first-hand account of the Byrd campaign, which, he said, has made Paramount a household word throughout Japan. Few pictures have received such a royal reception or have added so much to Paramount prestige and good will as "With Byrd at the South Pole" has done.

Mr. Cochrane believes that his boys will be strong contenders for one of the Byrd contest prizes. He is tremendously enthusiastic about his whole organization. "They're fighting hard all the time," he will tell you. Certainly, if supreme effort and a courageous heart could accomplish it, Japan would be at the very top!

JAPANESE EDITOR TO SUPERIMPOSE TITLES



Y. Tamura

WE had the pleasure of meeting Yoshihico Tamura, managing director and editor of "The Movie Times," one of the most important tradepapers published in Japan. Mr. Tamura accompanied Mr. Cochrane to New York at the latter's request, and will spend several months at the Home Office supervising the editing and superimposing of Japanese titles in Paramount pictures.

His profound knowledge of Japanese psychology and wide experience in all matters pertaining to motion pictures make Mr. Tamura the ideal man for this delicate and difficult job. He is, moreover, a keen judge of pictures, and speaks English like a native American.

Human interest note: A few days after his arrival in New York, Mr. Tamura was advised by cable that, "It's a boy!" Congratulations!

MANAGING DIRECTOR ABOAF OF ITALY JOINS BENEDICTS—MARRIES NEW YORK GIRL



Americo Aboaf

THE foreign department at Home Office was pleasantly surprised to hear that Americo Aboaf, managing director for Italy, had celebrated Thanksgiving Day (November 27) by joining the Ancient and Royal Order of Benedicts. In other words, he committed matrimony.

Announcement of his marriage to a former New York girl was made by Mr. Aboaf himself in a cable addressed to Mr. Seidelman. This read:

"Am pleased to inform you of my marriage today with Miss Evelyn Sanchez of New York—Another man gone right—Kindest regards."

Mr. Seidelman at once dispatched a congratulatory cable to the newlyweds. On behalf of the whole Foreign Legion, we take great pleasure in extending to Mr. and Mrs. Aboaf our best wishes for every joy and happiness.

The Editor, being a dyed-in-the-wool New Yorker, cannot help adding that, in choosing a New York girl, Mr. Aboaf showed good taste and excellent judgment.

ENRIQUE AGUILAR NEW MANAGER BARCELONA; A. H. MIGUEL NOW PUBLICITY HEAD SPAIN



A. H. Miguel

ANNOUNCEMENT has just been made by M. J. Messeri, managing director for Spain, that Enrique Aguilar has been promoted to the branch managership of the Barcelona office, succeeding J. Soriano, resigned; and A. Herrero Miguel has been appointed publicity manager, succeeding Antonio Blanco, also resigned.

Only 26 years old, which probably makes him the youngest branch manager in the entire organization, Mr. Aguilar represents the type of youthful, vigorous manpower that has enabled the "Matadors" to establish new records during a year of hard times.

That Mr. Aguilar is a real go-getter is further evidenced by the fact that he has been in the employ of Paramount only about a year. So his elevation to the branch managership of such an important office as Barcelona indicates that he possesses genuine ability and enjoys the fullest confidence of Mr. Messeri.



E. Aguilar

Mr. Miguel is a newcomer to Paramount, but with a fine record of accomplishment as publicity manager for a German firm. He has had a vast amount of experience in publicity and sales promotion work, and, in addition, has written and translated a number of books and plays.

We heartily congratulate Messrs. Aguilar and Miguel, and wish them every success in their new positions.

FRENCH INDO-CHINA ADDED TO TERRITORY OF "AUSSIES"—J. A. GROVES TO SUPERVISE



J. A. Groves

THE district of French Indo-China, way over in the south-eastern part of Asia, has been added to the territory of the Blue Ribbon Bunch and now comes under the general direction of John W. Hicks, Jr.

Thus theatres in that part of the world, which have wired for sound, will be able to show Paramount's French all-talking pictures. They will also have the benefit of the Paramount brand of showmanship, as exemplified by the Aussie exploitation experts.

This territory will be directly supervised out of our office in Batavia, Java, by John A. Groves, general manager of the Far East. Mr. Groves recently made his first visit of inspection to Indo-China.

GAUCHO CHIEF ARRIVES FOR ANNUAL VISIT



Frederick W. Lange

ANOTHER welcome arrival in New York during the past few weeks was Frederick W. Lange, manager for Argentina, Paraguay and Uruguay.

It's necessary only to talk with—or rather listen to—Mr. Lange for a few minutes to realize that the "Gauchos" get their enthusiasm and inspiration from their leader. Fred Lange bristles with confidence; he exudes the fighting spirit. You can see "the will to win" shining in his face—hear it in his voice.

He brushed aside our congratulations on his standing in the contest with the characteristic remark, "I wish we were first!"

Nevertheless, he is mighty proud of the record his boys have made this year. It was a tough year—that he admits. All of South America has suffered. What with political and economic disturbances and one thing or another, all business and all industries were hard hit.

But Mr. Lange made it clear that good pictures will always do good business!

BRAZIL PUBLICISTS OUT TO GET BYRD CASH



R. Lellis

LISTEN, all you publicity, advertising and exploitation men, don't say we didn't tip you off! We're warning you right now that Vasco Abreu, publicity manager in Brazil, and his high-powered crew are determined to grab off first prize money in the Byrd contest.

They haven't sent in their scrapbooks yet, but we've seen samples of their space-grabbing activities on the Byrd film, and if the rest of their campaign measures up, there will be no stopping them.

The gentleman pictured here, Raul Lellis, one of Mr. Abreu's assistants, has been writing publicity on this picture by the yard. He gets whole pages in the newspapers and whole sections in the magazines. His stuff is so good that editors give him credit for it and print his name.

Remember, we warned you!

VAN PARAMOUNT BELANG

MAURICE CHEVALIER en Ernst Lubitsch worden hereenigd! Zoodra de Fransche acteur in Januari terugkeert naar de Vereenigde Staten begint hij onder regie van Lubitsch aan zijn volgende film, speciaal voor hem geschreven door een welbekenden Amerikaanschen tooneelschrijver.

* * *

De heer G. Froehlich, een zakenman uit Praag, heeft de Liefdes Parade 34 keer gezien, hetgeen zonder twijfel een record is. En wonder boven wonder, hij heeft 34 keer entree betaalt.

* * *

De Paramount theaters in New York en in Parijs herdachten in November tegelijkertijd hun bestaan van resp. 4 en 3 jaren.

* * *

Berichten uit alle hoeken der wereld wijzen er op. dat 'Met Byrd naar de Zuidpool' in alle opzichten aan de zeer hooge verwachtingen beantwoordt. Deze uitblinkende film mocht zich overal waar de rolprent vertoond werd in ongekend effectieve reclame campagnes verheugen. De populariteit en kassa waarde der 'Byrd' film hebben menig theater genoopt de film te prolongeeren of opnieuw te laten draaien en bijna zonder uitzondering bracht de film evenveel in als bij de eerste serie voorstellingen. Dit is wel iets waar iedere directie en alle verhuurkantoren eens terdege over moeten nadenken, want het levert onomstootelijk bewijs, dat de Byrd rolprent een der weinige films is. die telkens weer vertoond kan worden met winst.

* * *

Over de Byrd film gesproken. Bij den aanvang van het komende jaar, zal de jurie van het aan deze film verbonden reclame concours, terstond de plakboeken beoordeelen, waarin het reclame, advertentie en publiciteits materiaal van elk buitenlandsch kantoor is opgenomen. Stuur uw collectie zoo spoedig mogelijk aan het hoofdkantoor, in New York. Het concours eindigt evenwel pas officieel 30 Juni, 1931, Bekendmaking der winners zal geschieden in het Augustus nummer van dit blad.

* * *

De record productie door de ateliers van Paramount, te Parijs, is een der merkwaardigste prestaties der filmindustrie, of van alle industrieen wat dat betreft. Het daarover in onze vorige editie opgenomen artikel heeft meer van een roman, dan van een productie verslag en toch is het woord voor woord waar. Geen enkele episode der industrieele geschiedenis boeit ons meer dan de weergalooze ontwikkeling van ons bedrijf in Joinville. Dat artikel is niet alleen geschreven om u op de hoogte te brengen van hetgeen zich bij ons in Parijs afspeelt, doch tevens als publiciteits materiaal. Er is geen blad en geen tijdschrift op de geheele wijde wereld dat zijn lezers dit interessante nieuws zou onthouden. Wat een schitterende gelegenheid om reclame te maken voor Paramount en Paramount films in andere talen, dan de Engelsche.



VERY DECORATIVE!

This is an atmospheric picture (whatever that means) of Lillian Roth, whose charm and histrionic ability, to say nothing of her voice, have been projected the world over via "The Love Parade," "The Vagabond King," "Paramount on Parade," and "Animal Crackers." Her latest release is "Sea Legs," in which she shares featured honors with Eugene Pallette and Harry Green. The picture, starring Jack Oakie, made its New York debut at the Brooklyn Paramount, due to "Playboy of Paris" being held over for a second week at the Broadway Paramount.

EEN PERSOONLIJKE MEDEDEELING VAN DEN REDACTEUR!

THANS, nu wij op den drempel van een nieuw jaar staan, lijkt het ons wenschelijk uw aandacht te vestigen op eenige feiten omtrent dit orgaan. PARAMOUNT AROUND THE WORLD wordt uitgegeven in *uw* belang en voor *uw* kennisname. Het beoogt *uw* ambities, *uw* werk, *uw* ideeen, *uw* prestaties, *uw* gevoelens te weerspiegelen. Het is dientengevolge in *uw* belang dit blad zoo interessant mogelijk te maken, waardoor ge de geheele organisatie, uw collega's en uzelf helpt. Uw redacteur is geen gedachtenlezer. Zonder *uw* inlichtingen, zonder *uw* kijk op de zaak beantwoordt dit orgaan niet aan het door ons daaraan gestelde doel. Achter onze schrijftafel gezeten, kunnen wij niet weten, wat er in de organisatie omgaat.

Uw werk, *uw* streven, *uw* succes, *uw* plannen zijn nieuws.

Laat geen enkel nieuw en vernuftig exploitatie denkbeeld verloren gaan voor uw collega's, door het als een groot geheim in uw brandkast op te sluiten! Laat iedereen daarvan profiteeren! Dat komt onze geheele organisatie ten goede. Ons orgaan staat open voor alle goede ideeen. Door aan u de eer van zulk een denkbeeld doe te kennen, steunt ge Paramount. Als wederdienst laten wij u profijt trekken van de ideeen uwer collega's.

PARAMOUNT AROUND THE WORLD wordt uitgegeven in het belang aller kantoren. *Elk* kantoor is gerechtigd op representatie in ons orgaan. Indien *uw* kantoor geen stem heeft in dit orgaan is het *uw eigen schuld!*

Wij richten derhalve een verzoek tot alle reclame afdeelingen: Stuur ons geregeld foto's, wenken en aanbevelingen, die in uw kantoor hun oorsprong vinden.

Aan alle directies zeggen wij: uw reclame afdeeling vormt het logische contact tusschen uw verhuurkantoor en dit orgaan.

De taak van het verspreiden van *nieuws* in *beide* richtingen ressorteert onder uw reclame afdeeling.

AIMING FOR A BULLSEYE!

A box office bullseye, to be more exact! Richard Arlen became an apt pupil at archery under the tutelage of the Indians who appear with him in his latest outdoor romance, "Stampede," in which Fay Wray has the leading feminine role. "Stampede" (tentative title) is based on a novel by Emerson Hough, and was adapted by William Slavens McNutt and Grover Jones. These two, who are among the most prolific staff writers for Paramount, have written an original story of cowboy life, called "The Westerner," in which Arlen will appear next. Edward Sloman will direct it.



NIEUWE ROLPRENTEN

EVENALS de daad luider spreekt dan het woord, spreken ook de kassa cijfers krachtiger taal dan de bloemrijkste ophemeling in drukinkt van ons succes. Waarmee we maar zeggen willen, dat de nieuwe Paramount films, die thans op Broadway draaien tot de allerbeste rolprenten gerekend moeten worden, die onze ateliers tot nog toe hebben afgeleverd.

Om eens met het nieuwe Chevalier succes 'Playboy of Paris' te beginnen. Deze film brak alle records in het Paramount theater en noodzaakte de directie de film een week te prolongeeren. Het verhaal is als het ware pasklaar gemaakt voor den Franschen acteur en stelt hem in de gelegenheid zijn veelzijdige begaafdheid naar voren te brengen. Chevalier speelt de rol van een Parijschen kellner die een millioen francs erft, doch tengevolge van een contract met zijn patroon voorloopig kellner moet blijven. Overdag werkt hij in het restaurant. Des nachts *werkt* hij in zijn geliefd cabaret. Ludwig Berger, de regisseur, brengt ons in een onvervalschte 'Parijsche' stemming. De bijrollen worden vervuld door O. P. Heggie, Eugene Pallette, Stuart Erwin en de nieuwe 'vondst,' Frances Dee, die door haar spel in deze film een langdurig contract kreeg.

Doch het groote nieuws van de maand — de rolprent is in filmkringen het gesprek van den dag — is de reactie van het publiek op 'Morocco' met de Duitsche ster Marlene Dietrich, een ontdekking van den regisseur Josef von Sternberg. In deze film maakt zij haar Amerikaansch debut. Niettegenstaande het schitterende spel van Gary Cooper en Adolphe Menjou, is 'Morocco' een Marlene Dietrich film. Marlene Dietrich, verheugt zich plotseling in een beroemdheid en adoratie van het Amerikaansche publiek, slechts geevenaard door Maurice Chevalier, die toch zelf een der hoofdfiguren en hoofdattracties is, waar men ook op de wereld zijn films vertoont. Wij voorspellen dat Marlene Dietrich over een jaar de meest geliefde filmspeelster zal blijken te zijn.

De film zelf, die thans voor onbepaalden tijd in het Rivoli theater in New York draait, is een pakkend liefdes drama, met het vreemdenlegioen in Morocco als achtergrond. Gary Cooper als de zorgelooze legionnair, die zijn amouretten van den luchtigen kant opneemt; Marlene Dietrich, als de verlokkelijke cabaret danseres en Adolphe Menjou, als de rijke man van de wereld, vormen een romantische trilogie.

Josef von Sternberg oogst nieuwe lauweren met zijn regie van deze film. 'Marocco' behoort tot de allerbeste films van het jaar. Het werkt als een magneet op het publiek en het behoeft geen betoog, dat deze rolprent uiterst geschikt is voor exploitatie in den vreemde.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE



Sample Danish Poster

BYRD PICTURE REAPING HEAVY HARVEST OF PUBLICITY—RECORD REPEAT BOOKINGS

Epic Film Previewed by Distinguished Audience in Rome—Screened for Mussolini at the Duce's Request—Swedish Newspapers Read Like House Organs in Praising Production

REPORTS received at Home Office from foreign as well as domestic offices indicate that "With Byrd at the South Pole" is living up to the glowing predictions made on its behalf. Day by day, it is becoming increasingly clear that this outstanding epic is one of the most valuable pictures the industry has ever known.

Wherever "With Byrd at the South Pole" has been shown, it has received unprecedented publicity. Its popularity and good will value to theatres have prompted many exhibitors in the United States to book it a second time. The Los Angeles exchange, for instance, reports 33 repeat bookings, which is an all-time record. And Mr. Peacock, branch manager, adds: "On the repeats, the gross averaged better than most first-run pictures. And most of the repeats were from theatres that never before played a picture more than once."

This is something for our foreign offices to think about, for it is proof positive that the Byrd film is one of the few pictures that can be played over and over again with profit.

As regards publicity and critical praise, it is doubtful whether any other picture in history has been as widely discussed or as enthusiastically received. Carl P. York, general manager for Scandinavia, writing of the picture's reception in his territory, said: "We have had more publicity on this than practically any other picture released. One newspaper gave us gratis a whole window for publicity on the main street in Stockholm."

A raft of newspaper clippings from Sweden bear Mr. York out. Most of the reviews and articles are so lavish in their praise, they sound like a press agent's superlatives!

In Italy, the picture was previewed by the International Educational Cinematographic Institute in the great hall of the Villa Torlonia, Rome, before a distinguished audience composed of notables from the scientific, artistic and political worlds. All of the high ranking officials of the Italian government as well as ambassadors and officials of the United States, French, German, Polish and Brazilian embassies were present to marvel at and laud the Byrd production.

On behalf of our company, Americo Aboaf, general manager for Italy, presented to the Institute a print of the film for their library archives.

The success of this special showing was immediately followed by another signal distinction, when our office was requested by Premier Mussolini to screen the film for him privately the next day. So great was the Duce's enthusiasm, following the screening, that he not only congratulated Paramount but voiced his admiration to the American Ambassador.

As may well be imagined, all these things made front page news, with the result that the Byrd film is a popular topic of conversation in Rome and throughout Italy.



Sample Swedish Poster

THIS IS NEWS!

JUDGED by that old newspaper standard, that "when a dog bites a man, that's not news, but when a man bites a dog, that's news," the following cable from a group of independent Swedish exhibitors, in which they express their admiration for Carl P. York, general manager for Scandinavia, is most certainly news. The wire, addressed to Mr. Zukor read:

"125 independent film exhibitors of Sweden assembled at their annual winter convention in Stockholm have today been honored by an invitation from Paramount to a dinner in restaurant Tatteruall—We herewith beg to express our respect and gratitude for your esteemed Scandinavian chief Carl P. York whom we all adore—(Signed) Independent Exhibitors John A. Bergendahl."

The reason why this is news is because exhibitors and distributors are supposed to be traditional enemies. That such is not the case insofar as Paramount is concerned is admirably illustrated by the above cable.

THE BYRD CONTEST!

RIGHT after the first of next year, the judges of the $1500 prize contest on "With Byrd at the South Pole" will be prepared to examine the scrapbooks containing the complete advertising, publicity and exploitation campaigns conducted in each territory on this film.

Important note: be sure to list on the first page of the scrapbook the names (and positions they hold) of those who will share the prize money in the event that it is adjudged a winner. As pointed out in the original announcement, the contest involves only employees of the advertising, publicity, exploitation and ad sales departments.

These names are necessary if there is to be no delay in announcing the winners. Send in your scrapbooks as soon as possible. However, the contest doesn't officially end until June 30. Winners will positively be announced in the August issue.



NOTABLES WITNESS PRIVATE SHOWING OF BYRD FILM IN ROME!

This photograph shows part of the distinguished audience that enjoyed a preview of "With Byrd at the South Pole," when the picture was screened in Rome for the International Educational Cinematographic Institute. Mr. Aboaf, general manager for Italy, is at extreme right front row.

"Morocco" Takes Country by Storm! Marlene Dietrich Talk of Industry!

THE big news of the past four weeks—the film event that has created a furor of excitement thruout the industry and has unloosed a hubbub of talk from one end of the country to the other—is the first public showing of "Morocco," in which Marlene Dietrich, the German "discovery" makes her American debut.

Not since Maurice Chevalier flashed across the film horizon in "Innocents of Paris" has a picture and a personality been so discussed and publicized.

Despite the fact that Gary Cooper and Adolphe Menjou, the other two principals in the cast, give outstanding performances—despite the fact that Josef von Sternberg reveals a still greater side of his directorial genius, "Morocco" is Marlene Dietrich's picture.

With her very first film, this glamorous Continental actress has leaped into fame, and takes her place in the very front rank of screen artists.

Her career, we confidently predict, will parallel that of Chevalier. A year from now, Marlene Dietrich will be the greatest feminine attraction in motion pictures—the toast of the world, as she is today the toast of America!

As for the picture itself, which is now concluding a sensational six weeks' run at the Rivoli Theatre in New York, and swelling box office grosses in various key cities throughout the United States, it is a superb love drama, laid against the background of the Foreign Legion in Morocco.

The romantic triangle, composed of Gary Cooper, as the love-'em-and-leave-'em soldier; Miss Dietrich, as the alluring and mysterious cabaret entertainer; and Adolphe Menjou, as the millionaire sophisticate, furnishes high-powered drama and suspense, and works up to an ending that will send every audience out talking

There is no question but that this fine production and magnificent new star will elicit a terrific amount of word-of-mouth advertising. Such has been the case in New York and other cities, where the picture, after breaking initial records, continued to build, so that receipts during subsequent weeks of the run hit a new high.

At the Rivoli, Miss Dietrich made a personal appearance at the evening performance, the night she sailed for Berlin on her Christmas holiday, and received an unparalleled ovation. She has splendid stage presence, and her English diction leaves nothing to be desired.

Insofar as New York is concerned, Miss Dietrich holds another unique distinction — that of having two of her pictures running simultaneously for indefinite engagements. "The Blue Angel," in which she appears opposite Jannings, is giving the Rialto theatre staff, from manager to ushers, plenty of work.

Summing it all up, "Morocco" belongs with the biggest pictures of this year or any year. It will magnetize every box office and attract a stream of golden revenue wherever it plays.



DIRECTOR AND "FIND!"

Josef von Sternberg, directorial genius, gets the credit for discovering Marlene Dietrich, the most important screen "find" of the year!



TRIPLE ENTENTE!

Gary Cooper, Marlene Dietrich and Adolphe Menjou under the desert skies of "Morocco," as they looked to Hoffman, staff artist of the "New York American."

"MOROCCO" INSERT

THE knockout two-color insert on the picture in this issue is the work of our Home Office Advertising Department, who used it originally as a trade-paper ad.

They have, furthermore, prepared a very effective and elaborate broadside along the same lines. The mailing side of the broadside is captioned, "A NEW STAR IS BORN!", and shows a stork carrying a large star in his bill. Inside, on one page, are nine different poses of Miss Dietrich using the slogan suggested by the "Hollywood Daily Reporter"—"A Woman Who Is All Women." Another side quotes reviews, and the largest side is given over to photos of the principals and a hot line of selling talk. Sample copies have been mailed to all foreign offices.



ALL RIOT ON RIVOLI FRONT!

This flashy, spectacular front of the Rivoli on Broadway had the same effect on New York picture-goers as a red light traffic signal. A few days after the picture opened, Marlene Dietrich's name was put up in big lights over the title of the picture as a tribute to her overnight fame!

"MOROCCO" ENDORSED!

"MOROCCO" has been given an exceptional endorsement by the National Board of Review.

A letter to our company executives, sent after this picture had been reviewed by the Board's Committee on Exceptional Photoplays, reads as follows:

"'Morocco' in our judgment seems worthy from every angle of its production of being brought to the attention of the public as a film of major importance. It is exciting technically as well as dramatically. It is fine entertainment and fine art. It points toward the future of the motion picture, and it presents through the work of a foremost director, Josef von Sternberg, a new screen star of the first rank—Marlene Dietrich."


A NEW STAR IS BORN!
MARLENE DIETRICH

A MARVELOUS MOTION PICTURE LEAPS TO A PLACE WITH SCREENDOM'S GREAT!



GARY COOPER

MARLENE DIETRICH

ADOLPHE MENJOU

"MOROCCO"

Here is Paramount's brilliant gift to the show world of 1931. A magnificent new personality in a superb love drama that belongs with the few truly great pictures. It is the type of artistic money-maker that for 18 years has made Paramount

PARAMOUNT

Critics Chant Paeans of Praise in Honor of Miss Dietrich



JOSEF VON STERNBERG
Who deserves a double-barreled salvo of applause for his direction of "Morocco" and for his discovery of Marlene Dietrich.

• • •

Von Sternberg adds another directorial pearl to his string

New York American

"Morocco," with its exotic background, its torrid romance and its suspense is well warranted to have more than its quota of popular appeal. Miss Dietrich will be within a year among the first half dozen stars.

Certainly one of the best of the North African desert tales

NEW YORK EVENING GRAPHIC

A robust drama, brilliantly directed, well acted. Von Sternberg has planted his action most effectively. Marlene Dietrich will undoubtedly develop into a big box office name. She is a clever actress.

A new star of the first magnitude, a fascinating personality

The Evening World

All the nice things promised for Marlene Dietrich have come true. She never appears to be acting a part—she lives it, which, of course, is artistry. Von Sternberg distinguishes himself again with a masterful job.

Miss Dietrich will be Paramount's box office queen for 1931

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER

She knows how to act to make herself thoroughly alluring to her public. "Morocco" never lacks interest. Von Sternberg has a way of keeping his audiences always in suspense. Certainly you will want to see "Morocco."

A distinguished picture — Marlene Dietrich is magnificent

BROOKLYN DAILY EAGLE

Place "Morocco" high on your list of picture plays worth your time and money. For once a sensationally heralded foreign importation lives up in every way to the hosannas which preceded her to Hollywood.

Marlene Dietrich's triumph provides the news of "Morocco"

NEW YORK Herald Tribune

But the work of the brilliant Mr. von Sternberg is of virtually equal importance. Miss Dietrich is a decidedly distinctive young woman who becomes in her first picture one of the real personages of the cinema.

A superb production, thanks to its direction and acting

The New York Telegram

Von Sternberg has done wonders with it. Pictorially, the film is magnificent. Not only is Marlene Dietrich fascinating and alluring, but she is also an actress of the first order. By all means, see "Morocco."



"DERELICT"

Two friendly enemies — George Bancroft and William (Stage) Boyd —battle it out on the high seas as love lashes their souls and a hurricane sweeps the decks. This is easily one of the best Bancroft pictures in months.

NEUE FILME

TATEN sprechen lauter als Worte, und genau so gut reden Kasseneinnahmen eine deutlichere Sprache als es die wunderschönsten Wortgebilde eines Journalisten könnten. In anderen Worten, die neuen Paramount Filme, welche augenblicklich ihre Premiere am Broadway erleben, sind nach ihren sensationellen Rekordeinnahmen zu urteilen, die bedeutendsten und hervorragendsten Filme, welche je in unseren Ateliers produziert wurden.

Zum Beispiel das neue Chevalier Bild "Playboy of Paris" (Le Petit Café). Dieser Film wurde im Paramount Theater derartig gestürmt, dass sich die Theaterleitung gezwungen sah, ihn eine weitere Woche auf dem Programm beizubehalten. Die Handlung ist dem französischen Idol auf den Leib geschrieben und gibt ihm Gelegenheit, seinen ganzen Charm zu entfalten. Chevalier spielt die Rolle eines Pariser Kellners, welcher eine Million Francs erbt. Er betätigt sich aber weiter bei Tag als Kellner, um nicht die Hälfte der Erbschaft seinem geldgierigen Chef geben zu müssen, an den ihn ein hinterlistiger Kontrakt bindet. Des Nachts aber ist Chevalier der Bonvivant von Paris. Der Regisseur Ludwig Berger hat diese interessante Filmgeschichte mit einer entzückenden Pariser Atmosphäre umwoben, gar nicht zu sprechen von den schönen Frauen und dem hervorragenden Ensemble, in dem sich O. P. Heggie, Eugene Pallette, Stuart Erwin und Frances Dee auszeichnen.—Frances Dee ist eine neue Filmentdeckung, und ihr launiges Spiel in diesem Film brachte ihr einen langwierigen Paramount Kontrakt ein.

Die grosse Sensation des Monats aber, der Film, welcher ganz Amerika in seinen Bann gezogen hat, ist "Marokko" in dem die deutsche Filmkünstlerin Marlene Dietrich ihr amerikanisches Debut macht. Trotz der unumstösslichen Tatsache, dass Gary Cooper und Adolphe Menjou in "Marokko" Meisterleistungen vollführen, gehört der ganze Film, von der ersten bis zur letzten Szene, Miss Dietrich. Die exotische Europäerin hat mit diesem Film Amerika im Sturm erobert und ist in die Reihe der ersten filmischen Gestalter von Grossformat gedrungen. Sie ist das Tagesgespräch der Filmindustrie — Amerika's Favoritin! Schon heute können wir aller Welt sagen, dass Marlene Dietrich's Karriere mit der Maurice Chevalier's ebenbürtig ist. Chevalier ist heute der grösste männliche Filmmagnet der Welt, und heute in einem Jahr wird Marlene Dietrich die vergötterteste Filmdiva unserer Erde sein.

Der Film selbst, welcher unbestimmte Zeit im Rivoli Theater gezeigt wird, ist ein prächtiges Liebesdrama mit der marokkanischen Fremdenlegion als Hintergrund. Gary Cooper spielt den 'liebe-sie-verlasse-sie' Soldaten; Marlene Dietrich ist die bezaubernde Soubrette und Adolphe Menjou als reicher Weltbummler ist der Dritte in diesem romantischen Trio. Josef von Sternberg erklimmt mit diesem Film neue ungeahnte Höhen der Regiekunst. Summa Summara: "Marokko" ist einer der ganz hervorragenden Filme des Jahres. Er wird bei jeder Theaterkasse seine magnetischen Kräfte ausstrahlen und überall einen goldenen Strom von Einnahmen erzielen.

"MOROCCO"

By this time it is pretty well agreed among the public and critics that "Morocco" did two things: it introduced a new and glamorous personality in Marlene Dietrich, and it revealed a new and greater Gary Cooper. The erstwhile shy, awkward Gary gives a smooth, finished performance here that clicks!

ANMERKUNG DER SCHRIFTLEITUNG!

GERADE jetzt, wo wir uns auf der Schwelle des Neuen Jahres befinden, ist die geeigneteste Zeit auf einige Tatsachen hinzuweisen, welche dieses Hausorgan betreffen. PARAMOUNT AROUND THE WORLD wird für *Sie* herausgegeben; es vertritt *Ihre* Interessen und ist für *Ihre* Orientierung da. Es ist dazu ausersehen, *Ihre* Ziele, *Ihre* Bestrebungen, *Ihre* Ideen, *Ihre* Tätigkeit und *Ihre* Gefühle zu reflektieren. Es liegt in *Ihren* Händen, dieses Organ so interessant, so hilfsbereit und so informativ wie möglich zu gestalten. Die Schriftleitung kann keine Gedanken lesen. Wir können nicht hier in der Zentrale am Schreibtisch sitzen und träumen, was wohl in den verschiedenen Teilen unserer Weltorganisation vor sich geht. Wenn Sie uns nicht schreiben und berichten, was *Sie* unternehmen und vollbringen, können wir es unmöglich wissen. *Ihre* Erfolge sind die allerbesten Nachrichten. Lassen Sie keine gute Schaumann-Idee unausgenutzt, indem Sie dieselbe für sich behalten. Berichten Sie uns alles, damit wir es in diesem Magazin zum Abdruck bringen können. Einer Ihrer Kollegen kann es bestimmt auf seinem Gebiet verwerten. Der Verdienst wird Ihnen zugeschrieben und Sie profitieren durch Vorschläge, welche andere Abteilungen einsenden. Vergessen Sie auch nicht einen Moment, dass PARAMOUNT AROUND THE WORLD für *alle* Filialen gedruckt wird, und nicht nur für drei oder vier. Jede Filiale hat das Recht, in diesem Organ vertreten zu sein. Wenn *Ihre Filiale* nicht auf diesen Seiten erscheint, dann ist es *Ihre eigene Schuld*. Wir wenden uns an alle Pressechefs: Sendet der Schriftleitung regelmässig alle Nachrichten, Photographien und Vorschläge. Jedem Filialleiter rufen wir zu: Ihr Pressechef ist der logische Mittelmann zwischen Ihrer Filiale und PARAMOUNT AROUND THE WORLD. Machen Sie ihn verantwortlich!

UNSER PARISER ATELIER

Die Rekordleistungen des Paramount Ateliers in Paris zählen nicht nur zu den bemerkenswertesten Errungenschaften der Filmindustrie, sondern auch irgend einer anderen Industrie. Seine Entstehung, welche in der vorigen Ausgabe zum Abdruck gelangte, liest sich wie ein Roman, mit dem einzigen Unterschied, dass in diesem Falle jedes Wort Wahrheit ist. Der Artikel wurde nicht nur zu Ihrer eigenen Kenntnisnahme gedruckt, sondern war gleichzeitig als Propaganda Material gedacht. Denn es gibt keine Zeitschrift oder Zeitung auf der Welt, welche nicht mit Freuden bereit wäre, ihren Lesern die Geschichte unseres Pariser Ateliers zu übermitteln. Hier ist eine Gelegenheit, gute Propaganda für unsere Firma und unsere fremdsprachigen Filme zu erzielen. Wir sehen der Uebersendung aller Zeitungsausschnitte bezüglich unseres Pariser Ateliers entgegen.





"FAST AND LOOSE"

The title refers to the picture, not the person. The blonde loveliness of Carole Lombard stands out in this smart, sophisticated comedy of our "best people." A notable Broadway cast helps make this a pleasant entertainment.

PARAMOUNT A-B-C

MAURICE Chevalier und Ernst Lubitsch werden zusammen einen zweiten Film drehen. Sobald der französische Bühnenliebling Anfang Januar nach den Vereinigten Staaten zurückgekehrt ist, wird er mit der Arbeit an seinem nächsten Film beginnen. Ein bekannter Bühnenschriftsteller vom Broadway bereitet das Manuskript augenblicklich vor. Lubitsch wird Regie führen.

* * *

Die Paramount Theater in New York resp. Paris feierten im Monat November ihren Geburtstag. Das New Yorker Paramount Theater ist nunmehr vier Jahre alt, während das Paramount Theater in Paris drei Jahre zählt.

* * *

Begeisterte Berichte aus allen Teilen der Welt beweisen, dass "Mit Byrd zum Südpol" seine vielversprechenden Voraussagungen in die Tat umgesetzt hat. Diesem hervorragenden Film ging überall unerhörte Propaganda voran, und sein grosser Anklang beim Publikum veranlasste viele Theaterbesitzer, diesen Film nochmals zu spielen. Bei keiner wiederholten Aufführung sind die Kasseneinnahmen weit hinter denen der ersten Vorführungen zurückgeblieben. Diese Tatsache sollte einem jeden Manager und Vertreter zu denken geben, denn es ist der beste Beweis, dass "Mit Byrd zum Südpol" eines der wenigen Bilder ist, welches immer und immer wieder *mit Profit* gespielt werden kann.

* * *

Gleichzeitig möchten wir darauf aufmerksam machen, dass sich die Schiedsrichter für den 1,500 Dollar Preis des "Mit Byrd zum Südpol" Kontests sofort nach Neujahr versammeln werden, um die Notizbücher der verschiedenen Filialen zu besichtigen, in denen die ganzen Propaganda- Reklame- und Exploitationsmethoden im Zusammenhang mit dem Byrd Film aufgezeichnet sind. Der Kontest endet offiziell erst am 30. Juni, doch bitten wir, uns die Aufzeichnungen schon sobald wie möglich einzusenden. Die Sieger werden in unserer August Nummer bekanntgegeben.

BROADWAY HAILS PARAMOUNT WINNERS

"Laughter," "Derelict," "Fast and Loose" and "Follow the Leader" Click at Paramount Theatre—Marlene Dietrich Registers Another Triumph in "The Blue Angel" at Rialto



FOUR YEARS OLD!

An impressive night shot of the top section of the familiar Paramount building, that towers above the Paramount Theatre, which celebrated its fourth birthday in November with a big birthday party.

LOOKING just as young and handsome, as modern and up-to-date as the day it first threw open its doors to a clamoring throng of New Yorkers, the Paramount Theatre on Broadway observed its fourth anniversary during November with a gala birthday party.

Originally scheduled for November 7, the celebration, which took the form of a special de luxe program on the stage as well as on the screen, had to be postponed for a week, due to the popularity of the Chevalier film, "Playboy of Paris," which was held over.

The enthusiastic crowds that helped the theatre celebrate were rewarded with a show that was worth several times the price of admission. "Laughter" was the picture attraction and proved an ideal choice. Its smart sophisticated comedy was altogether in harmony with the spirit of the occasion.



"FAST AND LOOSE"

Press book mat (1PB) of Miriam Hopkins, who makes her screen debut in this film. She is a blonde stage star, now under contract to Paramount.

BROADWAY saw a lot of old favorites rise to greater heights, and new faces register distinct hits in the Paramount pictures that were released on the Gay White Way during November.

Among the former was Nancy Carroll, who comes off with high honors in "Laughter." Fredric March scores a distinct personal hit in this film, so much so, that he is being pointed to as definite starring material.

"Laughter," which has created a furor in the industry, ("Variety" had three stories about it in one issue) and is being heralded as one of the ten best pictures of the year by many critics, is the new and ultra-



"THE BLUE ANGEL"

Emil Jannings and Marlene Dietrich sketched by Irving Hoffman, staff artist of the "New York American."

modern type of picture—a comedy-melodrama, that is different, smart, sophisticated, and yet box office from the opening flash to the final fade-out.

It's so real and human, you forget it's play-acting. There are laughs galore, both in the racy dialogue and the high-spirited action. And the drama is none the less poignant because the characters mask their tragedy with light-hearted wise-cracks. Because a recital of the story would not do it justice, "Laughter" must be sold through the teaser type of advertising, by arousing the public's curiosity about it.

* * *

"DERELICT" is the type of smashing action screen fare associated in the public mind with the he-man personality of George Bancroft. As the title indicates, it's a vigorous tale of the sea, with Bancroft in the belligerent role of captain of a freighter, battling the elements and fighting a rival for love of a girl.

The sea stuff is the best and most exciting you've ever seen. The furious tropical hurricane packs a terrific wallop, and the crash between two giant ocean freighters in a dense fog is a real thriller. Besides that, there's some bang-up fist-fighting, and many excellent comedy moments.

William (Stage) Boyd, as the double-rival (both at sea and in love) runs Bancroft a close second for acting honors. And the girl in the case, Jesse Royce Landis, a newcomer to the screen from the stage, is ideally cast. She is no silly flapper type; but a woman you would expect two such individuals as these stern, hard-hitting men to fight over.

"Derelict" will add immeasurably to Bancroft's popularity and stand out at the box office!

* * *

"FAST AND LOOSE" introduces some nice shining new faces to the screen. One in particular, that of Miriam Hopkins, a blonde, vibrant personality from the stage, is going to make history, unless all the signs fail. The others in the cast are Charles Starrett, who also makes his screen debut here, Frank Morgan and Carole Lombard. The last two have appeared in several Paramount pictures before.

But altho this production has no outstanding box office names, it is swell entertainment. Properly merchandised, it will go over with a bang, because the story offers some novel twists. It's a comedy with a Park Avenue society setting, in which the chauffeur *refuses* to marry the banker's daughter, and the chorus girl *declines* to elope with the millionaire's son!

What happens is plenty — and funny!

* * *

"FOLLOW THE LEADER" presents Ed Wynn, affectionately known on the stage as "The Perfect Fool." But the best way to describe him is to say he is a combination of all the Four Marx Brothers. His droll humor, clowning antics and goofy inventions are in the same class with the nutty foolery you saw in "Animal Crackers."



"FOLLOW THE LEADER"

Here we have Ginger Rogers and Lou Holtz beholding the odd face of Ed Wynn (center). Caricatured by the indefatigable artist, Hoffman.

"Follow the Leader" was made for laughing out loud! The story is merely an excuse for a collection of gags that will make you howl! Wynn is a combination waiter-chef with a yen for the stage. He's the kind of guy who is afraid of a mouse. So you can imagine the complications when he is made the leader of a tough gang. Lou Holtz, another excellent stage comic, Ginger Rogers and Stanley Smith are the chief supporting players.

This is grade-A entertainment with a capital E!



"LAUGHTER"

Press book mat (1PB) of Nancy Carroll, who adds to her laurels in her latest starring vehicle, a smart comedy-drama.

"THE BLUE ANGEL," produced by Josef von Sternberg for Ufa in Berlin, and released by Paramount in the United States, made its debut at the Rialto Theatre on December 5 and created a positive sensation. Moreover, it broke the week-end record!

For the second time in four weeks, the critics hauled out their typewriters, dusted off their choicest superlatives, and proceeded to tell the world what they thought of Marlene Dietrich's acting, poise, charm, allure, personality, etc., etc.

In "The Blue Angel," Miss Dietrich plays the part of a cabaret singer and dancer with whom Emil Jannings, the schoolmaster falls in love. This is Jannings' first talkie, and he gives a superb performance.



"DERELICT"

Irving Hoffman, artist, portrays the two-fisted George Bancroft, as that burly star looks in his role of a sea captain.

NOTAS PARAMOUNTISTAS

MAURICE CHEVALIER y Ernst Lubitsch van a reunirse en el terreno artístico. Tan pronto como el gran actor francés regrese a los Estados Unidos, a primeros de Enero próximo, comenzará a trabajar en una película exclusivamente escrita para él, y que dirigirá Ernst Lubitsch.

* * *

Monsieur G. Frölich, un prominente negociante de Praga, ha visto treinta y cuatro veces "El Desfile del Amor." La hazaña es tanto más meritoria si se tiene en cuenta que Mr. Frölich paga siempre su entrada.

* * *

Los teatros Paramount de Nueva York y París celebran en Noviembre su cuarto y tercer aniversario, respectivamente. Años de existencia breve, si bien próspera.

* * *

Según informes recibidos de numerosos territorios, la película "Con Byrd en el Polo Sur" ha satisfecho plenamente cuantas predicciones se habían hecho sobre su éxito mundial. Dondequiera que esta cinta se ha exhibido ha tenido una publicidad sin precedentes. Su popularidad y valor únicos han sido aliciente suficiente para que muchos exhibidores vuelvan a contratar la película, y no ha habido un solo caso en que la segunda tanda no haya producido los mismos resultados de taquilla de la primera. Hé aquí algo que dará no poco que meditar a los empresarios, por cuanto prueba que esta es una de las cintas que pueden exhibirse constantemente y con excelentes beneficios.

* * *

Los jueces que han de adjudicar el premio de $1,500 a principios del año próximo comenzarán pronto a examinar los muestrarios con el material de propaganda utilizado en los diversos territorios, anunciando la película "Con Byrd en el Polo Sur." Así, se aconseja a los interesados que no pierdan tiempo en mandar sus muestrarios. El concurso finalizará el 30 de Junio, y la adjudicación de los premios se hará en el mes de Agosto.

* * *

La actuación y éxito sin precedente del estudio que la Paramount ha establecido en París constituye uno de los acontecimientos más notables de la industria cinematográfica, y hasta de cualquier industria. La historia gráfica que publicamos el mes pasado parece un cuento de hadas, pero es cierta en todos sus puntos. Es esta una epopeya financiera y artística comparable a cualquiera de las que figuran en la historia. La tal historia gráfica se publicó, no sólo con fines informativos para el exhibidor, sino que también a fin de que pueda servir de base para la propaganda. No hay revista o diario en el mundo que no la publique con gusto. Es esta, pues, una oportunidad única para lograr publicidad fácil, especialmente en lo que afecta a nuestra producción extranjera. Agradeceríamos mucho cuantos recortes se nos envíen de esta publicidad.



UP THE LADDER!

This cartoon from the latest issue of "Los Gauchos," house organ of Fred Lange's Argentinian legionnaires, illustrates quite graphically the tremendous strides made by the Gauchos, since the start of the contest. As a matter of fact, the first set of standings showed them in next to last place, and the latest figures find them taking it easy in next to the top position. Unless the unexpected happens (as it has a habit of doing in Foreign Legion contests), Argentina will finish in second with a very comfortable percentage over and above quota. Since the winning is the result of hard work and sustained effort in the face of great obstacles, no one will begrudge the Gauchos their well-earned victory.

MENSAJE PERSONAL DEL REDACTOR

AHORA, cuando nos encontramos frente a los umbrales del año nuevo, ha llegado el momento de divulgar algunos datos referentes a estas publicación. PARAMOUNT AROUND THE WORLD se publica para la información exclusiva de *usted*, y tiende a reflejar *sus* ideales de usted, *sus* esfuerzos, *sus* métodos, *sus* actividades y *sus* sentimientos. De *usted* depende el hacerla realmente informativa e interesante. El editor no es adivino, y es para nosotros completamente imposible concebir con certeza cuanto sucede en la inmensidad de nuestra organización mundial. Si usted no escribe ni nos informa de lo que sucede, mal podremos adivinarlo. *Sus* actividades de usted son las noticias que nosotros aspiramos a publicar. Díganos lo que hace, y lo publicaremos en esta revista, a fin de que ello sirva de ejemplo a los legionarios de otros territorios. Esto reforzará el prestigio de *usted*, y a la par podrá obtener ideas prácticas de *sus* compañeros de labor. Recuerde que esta revista se publica a fin de que se lea en todas nuestras oficinas. Si la suya no está representada aquí la culpa es únicamente de usted. He aquí, pues, una recomendación que hacemos a todos los gerentes de publicidad: Sírvanse enviar, con regularidad, noticias y fotografías a esta redacción, aparte de las ideas que se les occurran. Y decimos, de paso, a todos los gerentes de oficinas locales: Su gerente de publicidad es el que mantiene el contacto entre la oficina de usted y PARAMOUNT AROUND THE WORLD. ¡Hágale atenerse a su responsabilidad!

"THE BLUE ANGEL"

This is a rather interesting caricature of Emil Jannings, whose first talking picture, "The Blue Angel," is now playing at the Rialto Theatre, New York. For the foreign department this picture has only an academic interest, so to speak, since Paramount has merely the domestic distribution rights. In foreign countries it will be distributed by Ufa, the German company that produced it. But since the picture was directed by Josef von Sternberg, and since Marlene Dietrich shares acting honors with Jannings in the production, "The Blue Angel" has a certain interest for all Paramounteers. Undoubtedly, picturegoers who see this film, will be on the lookout for all future pictures in which Marlene Dietrich appears, for she displays an alluring charm and histrionic ability that will make her a universal favorite.



NUEVAS PELICULAS

ASI como las acciones son más elocuentes que todas las frases del mundo, también los resultados de taquilla valen por todos los elogios que un agente de publicidad pueda hacer de una película. En otras palabras, las películas de la Paramount están logrando en Broadway éxitos de taquilla que las clasifican entre las mejores producidas en nuestros estudios.

La nueva producción de Chevalier, "Playboy of Paris," por ejemplo, ha batido todos los records del teatro Paramount, obligando a la empresa a sostenerla una semana más en el programa. El argumento de la cinta se adapta al gran actor francés como un guante, permitiéndole desplegar sus dotes inimitables de cómico. Chevalier hace el papel de camarero, a quien la suerte favorece con una herencia de un millón de francos. Sin embargo, para evitar el tener que pagar a su jefe la mitad de la herencia, por obra y gracia de un contrato usurario, sigue trabajando de camarero durante el día, en tanto se divierte de lo lindo por las noches. Ludwig Berger, el director de la película, la ha investido de una aureola de ambiente puramente parisino. En el reparto, aparte de una porción de muchachas bonitas, figuran O. P. Heggie, Eugene Pallette, Stuart Erwin y Frances Dee. Esta última es un "descubrimiento" reciente y sensacional, y su actuación en la cinta la ha valido un contrato con la Paramount.

La gran noticia del mes se refiere a la presentación al público de la película que ha puesto en conmoción al gremio en pleno, "Marruecos," en la que debuta la genial Marlene Dietrich, descubierta por Josef von Sternberg en Alemania. A pesar de que Gary Cooper y Adolphe Menjou hacen una labor sobresaliente, los honores los acapara enteramente Marlene. Una sola película le ha bastado a la ilustre artista para escalar las cimas de la gloria cinematográfica, y situarse entre las primeras estrellas de la pantalla. Hoy todo el mundo habla de la Dietrich, y su carrera artística es muy semejante a la de Chevalier. No pasará un año antes de que Marlene Dietrich sea la estrella favorita del mundo entero.

La película en sí, que actualmente se exhibe en el Tívoli, es un drama de soberbios contornos, que tienen por fondo la Legión Extranjera francesa de Marruecos. El triángulo amoroso lo forman: Gary Cooper, el amador inconstante; Marlene Dietrich, la bailarina de encantos fatales, y Adolphe Menjou, el ricacho de la alta sociedad. Josef von Sternberg se ha superado a sí mismo en esta realización.

En resumen, "Marruecos" es una de las películas más extraordinarias del año, y comunicará su magnetismo a todas las taquillas de los teatros en que se muestre.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

LE PARAMOUNT OBSERVES THIRD ANNIVERSARY



ALONG with its namesake in New York, the Paramount Theatre in Paris celebrated its birthday in November, too. It was Le Paramount's third anniversary and the happy occasion was observed with fitting and appropriate ceremonies. The following cable from the management was received at Home Office:

Upon third anniversary Paramount Theatre, Paris, entire staff sends all Paramount executives best wishes and promise to bring theatre to new heights in future.

Many happy returns of the day, Le Paramount!

PARAMOUNT EXPLOITATION SHIELD A POWERFUL STIMULUS TO SHOWMANSHIP IN AUSTRALIA

FOR the sixth consecutive year, exhibitors in Australia and New Zealand competed for Paramount's Exploitation Shield, awarded to the exhibitor whose Paramount Week campaign is adjudged the best. For the second year in succession, Mr. V. Hobler of the Wintergarden Theatre, Ipswich, Queensland, won the shield with a campaign that merited 100 points.

That item of information, while interesting, is not so important to readers of this publication as the fact that this Exploitation Shield has proved a powerful stimulus to showmanship throughout the Australian territory, and that there is spirited competition among exhibitors for this worthwhile trophy.



SHIELD FOR SHOWMANSHIP! This is a reproduction of the coveted trophy for which Australia's best showmen annually compete during Paramount Week, first week in September.

Just imagine the value to our local organization of having the best showmanship brains in the territory devoted to the exploitation of Paramount stars, pictures and trademark!

Here's an idea that could be adopted with profit by every office. Try it!

PARAMOUNT ADS DOMINATE NEWSPAPERS

PARAMOUNT ads dominate the newspapers as impressively as Paramount pictures dominate the industry. Some recent samples of newspaper advertising from the field bear out this observation. For instance, a page clipping from "Le Petit Marseillais" shows two-thirds of the space occupied by four individual theatre ads publicizing four different Paramount pictures; proving, incidentally, that our Marseilles office is very active.

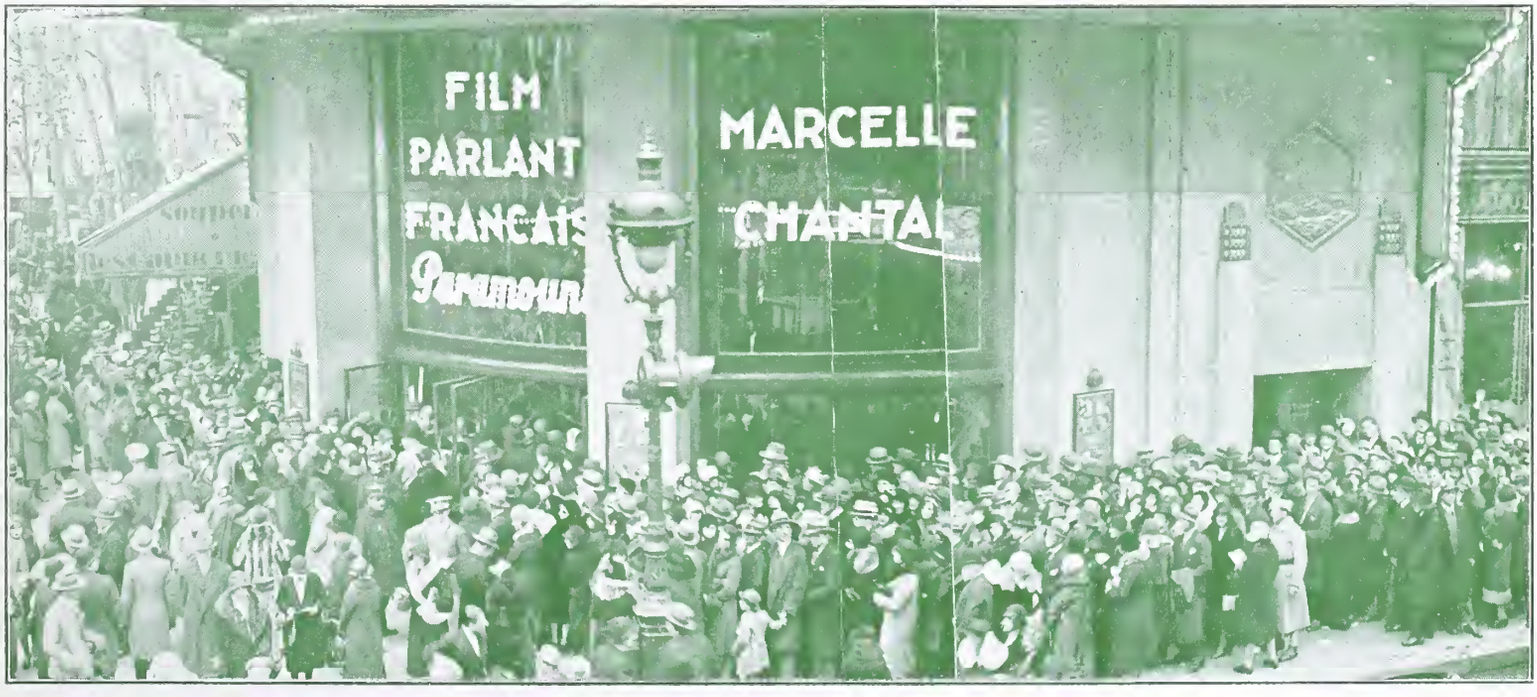
Some clippings from the North China Press, Tientsin, indicate that Manager Galatis of the local Olympic Theatre appreciated the bigness of "Paramount on Parade" for he told his public about it in a fine page ad. But what we want to know is, what powers of persuasion did he use to get a small box ad at the top of the front page, right next to the masthead?

PRESSBOOK INSPIRATION FOR SHADOW BOX



JUDGING by the material we receive from our Cuban publicists, we would say off-hand that they turn out excellent lobby displays for very little money.

Take the above shadow box design used recently at the Encanto Theatre, Havana. It was copied from the press sheet; a three sheet poster was used. Bancroft and Astor stand eight inches in front of background which carries transparent lamps and moon. Twinkling effect commanded attention of passersby. Cost was negligible; the results eminently satisfactory.



A LINE-UP THAT IS TYPICAL OF WHAT IS HAPPENING IN FRANCE!

This mob scene outside the Paramount Theatre, Paris, offers eloquent though silent testimony of the popularity of the all-French talkies made in our Paris studio. This particular picture happened to be the French version of "Sarah and Son." Theatres thruout France report similar line-ups when showing Paramount's French versions. No wonder France is leading the Foreign Legion contest by such an overwhelming margin!

Behind the Screen in

LUBITSCH TO DIRECT CHEVALIER AGAIN



ERNST LUBITSCH

A caricature in statue form, made by Henry Major, noted artist.

MAURICE CHEVALIER and Ernst Lubitsch are to be reunited. The celebrated star and director, who made "The Love Parade" an outstanding screen achievement of the past year, are to be brought together again at the New York studio.

The new vehicle, the name and nature of which have not yet been made known (Editor's Note: It will not be the Michael Arlen story announced in last month's issue) is being written by Preston Sturges, well known Broadway playwright.

It will go into production shortly after the New Year, when Chevalier returns from France.

REX INGRAM SIGNED BY PARIS STUDIO

REX INGRAM, famous director of "The Four Horsemen of the Apocalypse," "Scaramouche" and other outstanding box office successes of the silent era, has been signed by our Paris studio to direct a number of foreign language films.

NANCY CARROLL STARTS ON "STOLEN HEAVEN"

NANCY CARROLL has started work at the New York studio in her next starring vehicle, "Stolen Heaven." Phillips Holmes, who scored with Miss Carroll in "The Devil's Holiday," is playing opposite her. George Abbott is directing. The cast includes a number of Broadway stage notables.



Nancy Carroll

Incidentally, Terry Carroll, who bears a marked resemblance to her famous sister, has a part in the production—that of a society girl.

NEW SOUND PROCESS, "NOISELESS RECORDING," USED IN FILMING "THE RIGHT TO LOVE"

A NEW system for the recording of talking pictures, which accomplishes the most perfect reproduction of the human voice since the inception of talking pictures, has just been revealed to electrical engineers and film executives in New York. The new recording device totally eliminates all mechanical, extraneous noises from the screen and increases volume range to a point where clear-cut rendition of the faintest and loudest of sounds is possible.

Introduction of the invention, to be known as the Western Electric New Process Noiseless Recording System, was made at a private showing at the Criterion Theatre of Paramount's new picture, "The Right to Love," starring Ruth Chatterton.

Following this preview, electrical engineers hailed the new process as the most revolutionary development in sound recording since the advent of talking pictures.

Jesse L. Lasky, first vice president in charge of production, stated today that Paramount, pioneer in the use of the invention, has adopted the device for all uses and soon will be filming all of its productions with the new process.

The new process, developed in the West Coast Laboratories of Electrical Research Products, is a result of many years' work on the part of sound engineers to eliminate the "ground noises" which have marred the perfect enjoyment of talking pictures. Although the process was perfected several months ago, it was not announced nor put in general use until given a thorough test through the recording of "The Right to Love," the first film to make use of this technique. However, now it is possible to record and reproduce in theatres the faintest of sounds without having them "masked" or covered up by these extraneous, hissing and scratching noises.



ROGERS "SHOT" IN PARIS!

It turned out to be something of a "business holiday" for Charles Rogers, when he reached Paris on his recent vacation. Of course Paramount's popular star visited our Paris studio, and, of course, he couldn't escape the studio photographer. Left to right: Howard I. Young, general production manager; Robert T. Kane, general manager; Rogers, and Mel A. Shauer, manager of the foreign production department.

LOWELL THOMAS SIGNED FOR PICTORIAL SERIES

LOWELL THOMAS, author, radio star, world traveler and adventurer, has been signed by the Paramount Pictorial to present and explain a series of pictures taken during his travels to far places of the globe.

The first of the series, included in the current issue of the Pictorial, shows the great car of Juggernaut used in religious festivals of India. Many other sequences will be presented in forthcoming issues, among them one showing how the natives of India make their living, and another depicting life among the Hill Men of the Himalaya Mountains.

Thomas, noted for his books, "With Lawrence in Arabia" and "Count Luckner, The Sea Devil," has spent most of his life exploring with a motion picture camera, and the vast mass of film which he has made available for use by the Pictorial shows many almost unbelievable customs and scenes in little known corners of the earth.



IN "SCANDAL SHEET"

George Bancroft's new starring vehicle, dealing with newspaper life, has been definitely titled "Scandal Sheet." Kay Francis and Clive Brook have featured parts in the production, one of Bancroft's best!

PARAMOUNT BRINGS REY TO HOLLYWOOD STUDIO

ROBERTO REY, popular Spanish speaking player, whose activities, heretofore, have been confined to production at Paramount's Paris studio, has arrived in Hollywood for Spanish pictures to be filmed at our West Coast studio.

Born in Mexico, Rey achieved considerable success as a musical comedy and revue star on the Continent, before making his debut in Paramount pictures.

In Hollywood, Rey joins Paramount's permanent Spanish stock company, which includes Rosita Moreno, Ramon Pereda and Barry Norton. Details of the first picture in which all four will appear, are given on the following page.

RUTH CHATTERTON'S NEXT TO BE "NEW MORALS"

RUTH CHATTERTON'S next talking vehicle will be "New Morals," from an original story written especially for the star by John Van Druten, one of London's best-known playwrights and novelists, who came to Hollywood unannounced several weeks ago to learn the technique of talking pictures.



Ruth Chatterton

In "New Morals" Miss Chatterton will have the role of a society woman who builds for herself a bad reputation which she doesn't deserve when she finds her husband's good reputation is equally false. John Cromwell will direct.

The supporting cast includes Paul Lukas, Paul Cavanagh, Lester Vail and Juliette Compton. Eve Unsell has written the continuity.

"FINN AND HATTIE ABROAD"

"FINN AND HATTIE ABROAD," which is the new title chosen for "Mr. and Mrs. Haddock Abroad," has gone into production at the West Coast studios. This talking screen version of the humorous novel by Donald Ogden Stewart is under the direction of Norman Taurog and Norman McLeod.

Leon Errol will play Finley Pierpont Haddock. Mitzi Green will portray his daughter, Mildred Haddock; Zasu Pitts, his wife, and Jackie Searl, recently in "Tom Sawyer," will be Sidney. Mack Swain will play a Parisian guide; and Regis Toomey is a high-class confidence man in league with Lilyan Tashman, who portrays a bogus princess.



"THE GANG BUSTER"

Believe it or not, Jack Oakie in his latest comedy, which will be released under the title of "The Gang Buster," plays a superstitious young man from Arkansas who sells accident insurance policies to gangsters!

Paramount Studios

SPANISH STOCK GROUP IN NEW MUSICAL PICTURE



Rosita Moreno

TENTATIVELY titled "Arriba el Telón," Paramount's new Spanish picture will unite the four Spanish speaking players under contract. According to studio announcement, Roberto Rey, Rosita Moreno, Ramón Pereda and Barry Norton will be featured in the new picture, a musical film.

The story of "Arriba el Telón" is described as a romantic drama built about the production of a spectacular musical show. Against the background of the lights and gayety of the theatre-world is played the dramatic story of a dancer, her composer-husband, a theatrical producer and a song-and-dance man.

To play the part of a singing dancer, Roberto Rey travelled six thousand miles from the Joinville studio, bringing with him specially written songs to be sung by him in the new picture.

Rosita Moreno will appear as the premier danseuse of the big revue. Ramón Pereda will return to the formal dress of the cosmopolite as the producer of the show. Barry Norton will pay the part of the young composer who writes the song hit of the show and marries its dancing star.

"Arriba el Telón" is now being written for the screen by staff writers at the Paramount studios, and will be adapted into Spanish by José Carner-Ribalta. Edward Venturini will direct the production.

OAKIE TO HAVE MISS DEE IN "JUNE MOON"

THE glass slipper still fits the dainty foot of Frances Dee, Hollywood's latest Cinderella. The feminine lead opposite Jack Oakie in his next Paramount starring picture, to be based on "June Moon," has been awarded to this youthful actress, who was selected from the extra ranks to play opposite Maurice Chevalier in "Playboy of Paris," and followed this with the lead opposite Charles Rogers in "Along Came Youth."

Announcement that the former University of Chicago co-ed will create on the screen the heroine role in this Ring Lardner and George S. Kaufman Broadway success was made by Mr. Lasky.

Production of this Oakie vehicle is following his latest picture, "The Gang Buster." A. Edward Sutherland will handle the Oakie film, which centers around a small-town youth with song-writing ambitions who tries his luck among the gold-digging women and jealous business rivals of Broadway.

Henry Myers and Keene Thompson have been preparing the adaptation and dialogue.



BEHIND THE SCENES IN "TOWER OF BABEL"



Ralph Knapp



Jakob Karol

AS a natural follow-up on our story of the Paris studio in last month's issue, we present herewith four more personalities who occupy "key" positions in the "Tower of Babel."

Ralph Knapp, veteran Paramounteer and able executive, is the Treasurer. Money may not be the root of all evil, but it is certainly a source of tremendous responsibility. Mr. Knapp's expert handling of the millions of dollars needed to transform empty lots into up-to-date studios is a tribute to his shrewd financial sense and extensive knowledge of the motion picture business.

Paul Madeux's official title is Controller of Operations, which gives but a faint idea of his multifarious duties. If you refer to the studio organization chart, published last month, you will discover that he has direct supervision over at least half a dozen departments—quite a man-sized job, which he handles with well-oiled tact and efficiency.



Paul Madeux



Kendall K. Kay

The genial genius behind Paramount's "dubbed" versions is Jakob Karol, who applies German thoroughness and patience to the delicate task of putting foreign languages into the mouths of English speaking American stars. We had the pleasure of meeting Mr. Karol during his stay in New York and know for a fact that he does not believe in girth control. However, he smilingly denies that it is necessary to photograph him on wide film.

COLBERT-MARCH BEGIN "SEX IN BUSINESS"



Claudette Colbert

DOROTHY ARZNER, Paramount's only woman director, has begun production of the new picture co-starring Claudette Colbert and Fredric March, tentatively called "Sex in Business," (originally announced as "Strictly Business") at the New York studio.

Miss Colbert and March, are supported by a capable cast which includes Monroe Owsley, Charlie Ruggles, Ginger Rogers, Yvonne Taylor, John Kearney, Jules Epailly, Leonard Carey, Janet MacLeay, Ralph Morgan and Pat O'Brien.

Miss Colbert and Owsley are paired as husband and wife in the picture, with March as Claudette's employer. The story was written by Austin Parker.

BIG SUPPORTING CAST IN NEW ARLEN FILM

RICHARD ARLEN'S new starring vehicle, "The Westerner," will have one of the most important supporting casts assembled by Paramount in recent months.

Besides Mary Brian, who has the feminine lead, the cast boasts of such capable players as Eugene Pallette, William (Stage) Boyd, Louise Fazenda, Charles Winninger, William V. Mong, James Durkin and Guy Oliver.

The story is an original written for the screen by William Slavens McNutt and Grover Jones, and depicts the adventures of a mustang hunter of the open ranges with gunmen from the city. Edward Sloman will direct.

WYNNE GIBSON AWARDED PARAMOUNT CONTRACT

WYNNE GIBSON has been placed under contract as a Paramount featured player. This comes as a result of the approval of studio executives for her impersonation of an underworld "moll" in Jack Oakie's latest talking picture, "The Gang Buster."

Miss Gibson has already been assigned to another role in Jack Oakie's forthcoming production, "June Moon." She will repeat in this picture the role of the wise-cracking wife of the song writer which she played in the stage version.

Knowing something of the trials and tribulations of the average studio publicity man, we cannot help but feel that Kendall K. Kay, Joinville publicity manager, must be a super-diplomat. Imagine having to satisfy a dozen foreign temperaments! Incidentally, this is an appropriate moment to express to Mr. Kay our personal thanks for his cooperation in supplying us with the facts figures and photographs used in the November issue.

TOPICOS DE INTERESSE

MAURICE CHEVALIER e Ernst Lubitsch vão se reunir outra vez num filme. No studio Paramount de Nova York já ha um argumento á espera do famoso chansonnier francez, que presentemente se encontra em Paris. Lubitsch será o director de Chevalier nesse seu novo trabalho.

* * *

Mr. G. Fröhlich, um commerciante de Prague, Checo-Slovaquia, viu "The Love Parade" trinta e quatro vezes consecutivas, o que constitue um "record" mundial de magna importancia. O mais interessante é que Mr. Fröhlich pagou a sua entrada trinta e quatro vezes...

* * *

Segundo noticias que temos recebido de todos os recantos do mundo, o filme "Com Byrd no Polo Sul" tem conquistado enchentes colossaes onde quer que tenha sido exhibido. Taes noticias nos enchem de satisfação porque vemos que se cumprem as nossas predicções — que esse bello filme iria ser bem recebido por toda a parte. Em alguns logares, sendo o filme retirado do cartaz para dar logar a outras producções retardadas, logo depois voltou elle a fazer nova temporada, obtendo ainda casas tão cheias como dantes. Isto prova que a propaganda feita em redor de "Com Byrd no Polo-Sul" deu e está dando os resultados que esperavamos.

* * *

A começar de primeiro de janeiro em deante espermos receber os albums contendo os materiaes de propaganda sobre o filme "Com Byrd no Polo-Sul," afim de julgarmos do valor de cada um para a distribuição dos $1.500 dollares do concurso aberto sobre esse filme. E' verdade que a concurso só se encerrará em 30 de Junho de 1931, sendo os nomes dos vencedores publicados na nossa edição de Agosto seguinte.

* * *

A vasta reportagem que publicamos em o nosso numero passado, referente á actividade que ha no Studio Paramount de Joinville (França), onde uma nova industria nasceu e cresce a olhos vistos, reflecte da maneiro mais convincente e louvavel o que pode fazer o trabalho bem dirigido. Pareça embora uma narrativa de ficção, tão assombrosos são os dados postos em evidencia, é toda ella a mais pura expressão da verdade. Ahi, nos dizeres dessa circumstanciada noticia, têm os jornaes estrangeiros grande somma de informações para as suas paginas de cinema, com a vantagem apreciavel de se referirem esses dados ás nossas producções em lingua estrangeira. Qualquer que seja a circulação que essas noticias tenham na imprensa local, gostariamos que as agencias respectivas nos remettessem os recortes de jornaes ou revistas ás mesmas referentes.

* * *

Inaugurado o nosso "Hall of Fame," ficamos a fazer projectos sobre quem seria o novo candidato á nossa honrosa galeria. Agora, eil-o que nos chega: é o Cav. Arrigo Bocchi, gerente da Paramount na cidade eterna.



LOOKING UP AT THE LAW!

Rosita Moreno, Paramount's Spanish-English actress, discovers that the law is not only mighty but big, when she encounters Herbert "Bud" Clyde, a pseudo-traffic officer in Hollywood. Miss Moreno, who was recently resigned by our company, will next appear in a new Spanish musical film, in which she plays the part of a dancer in a big revue.

O feito grandioso do Cav. Bocchi marece ser conhecido por todos. O filme "Alvorada de Amor" estava prompto para ser lançado em Roma, mas dois dias antes da estreia, notou a agencia que os "sets" para a ornamentação, embarcados de Paris, não tinham chegado. O vagão em que vinham tinha-se extraviado. O Cav. Bocchi obteve o apoio da companhia, que telegraphou para toda a Italia, localisando o vagão perdido, e assim foi o filme estreiado na data marcada.

OS NOVOS FILMES

NAO ha mais positiva maneira de provar o popularidade de uma producção cinematographica que os resultados metallicos obtidos na bilheteria do cinetheatro que a exhibe. Esse é o processo infallivel e o que dá menos trabalho, porque afinal de contas é a prova real de sua popularidade. E assim é que costumamos aquilatar do valor dos novos filmes Paramount que se exhibem na Broadway.

Tomemos, por exemplo, "O Café do Felisberto" (Playboy of Paris), ultima comedia de Maurice Chevalier, e computada a renda de sua temporada no Theatro Paramount, onde correu durante duas semanas, logo nos convenceremos da sua immensa popularidade. Argumento genuinamente parisiense, teve esse filme duas versões: uma para a America e outra em francez, destinada aos paizes de cultura latina. Chevalier, como sempre, é o chansonnier inimitavel, que se sente perfeitamente a commodo dentro do "plot" urdido por Tristan Bernard. Na versão franceza, é Yvonne interpretada pela propria Mme. Chevalier, que por signal tambem se chama Yvonne. Na fita em inglez, faz o papel de Yvonne a interessante e novel estrella Frances Dee. No elenco americano ha ainda O. P. Heggie, Eugene Pallette e Stuart Erwin. Ludwig Berger, famoso por seu trabalho em "O Rei Vagabundo," é o "metteur-en-scène" do "Le Petit Café" nas suas duas versões. Tratando-se embora de duas versões, em linguas differentes, de um mesmo filme, nota-se entretanto grande differença na technica de Ludwig Berger, director de ambas as versões.



"NO LIMIT" TO IT!

Here's a photograph that illustrates the title of Clara's latest starring vehicle, "No Limit," in which Norman Foster has the male lead. One might truthfully say that there's no limit to the box office possibilities of this production, and that exhibitors who book it are not taking a chance, since it's a sure-fire hit.

Mas o grande filme do mez, o filme que a imprensa mais altamente elogiou, foi a producção de Josef von Sternberg, "Marrocos," na qual apreciamos a fulgurante estreia de Marlene Dietrich, prendada estrella allemã a quem a Paramount vem de contractar. A despeito de no mesmo filme apparecerem Gary Cooper e Adolphe Menjou, cujas interpretações nada deixam a desejar, é o trabalso excellente de Marlene Dietrich que toma para si as honras daquella estupenda producção. Já conhecida como bailarina e actriz nos palcos e télas da Europa, em "Marrocos" faz Miss Dietrich a sua estreia na America, o que vale dizer, por se tratar de um filme Paramount, que a sua estreia se repetirá por todo o mundo. A critica periodistica recebeu-a como uma verdadeira e esplendida revelação artistica e nós temos toda a certeza de que Marlene Dietrich virá a ser nos centros mundiaes do filme a figura de maior attracção de agora por deante. Ella estabelecerá parallelo com Chevalier, cujos trabalhos são queridos em toda a parte.

A grande producção de Sternberg ainda está em exhibição no cinema Rivoli, onde se estreiou ha mais de um mez, sendo possivel que lá permaneça por muito tempo. Gary Cooper, o bizarro "soldado de aventura," Marlene Dietrich, a apaixonada amante do seu proprio destino, e Adolphe Menjou, o rico homem de "affairs" sociaes, elegante e polido, são os tres personagens em torno dos quaes entretece Sternberg a sua teia de acontecimentos curiosos, de seducção, de suborno, de intriga, tendo Marrocos por pittoresco local.

Sem medo de errar, podemos garantir que "Marrocos" será a mais discutida producção deste anno. E' um filme que se impõe na bilheteria, dando rendas formidaveis.

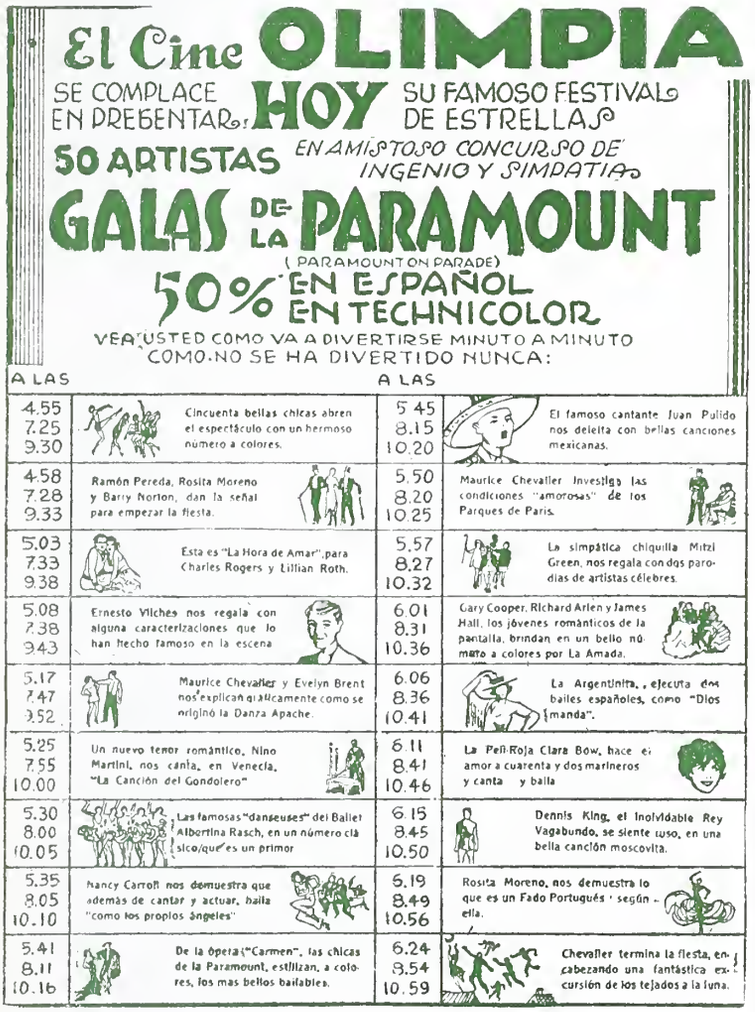
O EDITOR FAZ UM PEDIDO!

AGORA que iniciamos um novo anno de publicação, queremos frisar alguns factos referentes á vida e utilidade desta revista. PARAMOUNT AROUND THE WORLD é publicada mensalmente para o *seu* beneficio, senhor membro da organização Paramount no estrangeiro. O fim da nossa revista é reflectir as *suas* ideias, dar circulação aos *seus* projectos, collaborar com todos para a melhor comprehensão do sentimento paramountez por todo o mundo. O editor, no seu escriptorio em Nova York, não pode adivinhar o que se está passando nas cinco partes do mundo. Para que a nossa revista reflicta, em cada numero que vem á luz, o que de mais extraoridinario, em materia de actividade cinematographica, se desenrola por esses afastados recantos do globo onde se acha estabelecida a Paramount, torna-se preciso que os nossos amigos do estrangeiro nos mandem em photographia, em recortes dos jornaes, em artigos ou noticias que circularam na imprensa, informes do que estão fazendo para o lançamento de seus filmes, para a propaganda especial de uma producção, tudo emfim que nos dê uma prova concreta de sua actividade e ao mesmo tempo, tendo repercussão por meio de nossas paginas, possa tambem servir de exemplo a outros membros da nossa organização. O PARAMOUNT AROUND THE WORLD está sempre prompto a tecer elogios a quem os merecerer, dar amplo noticiario de todos os paizes, mas para tanto carecemos de dados positivos— não gozamos do dom de adivinhar—e esses dados só do estrangeiro nos poderão ser mandados, pelos encarregados da publicidade nos varios paizes. E' uma responsabilidade que deve existir das agencias para comnosco, como de cá as informamos de todas as noticias de interesse.

SHOWMANSHIP

MERCHANDISING PARAMOUNT PICTURES IN EVERY CORNER OF THE GLOBE

NOVEL NEWSPAPER ADS FOR "PARAMOUNT ON PARADE" STIR UP MEXICO CITY



FERNANDO DE FUENTES, manager of Paramount's Olimpia Theatre in Mexico City, is not only a thorough-going showman, but a public benefactor. His newspaper campaign for "Paramount on Parade" was so novel and intriguing that the entire population forgot all about the serious business depression and, the drop in local exchange, and flocked to the theatre to enjoy this great Paramount entertainment.

Fuentes stirred up interest in advance of the showing by bombarding the public with a series of small teaser ads that dominated the amusement pages of the two most important dailies, "El Excelsior" and "El Universal." He also made excellent use in his advance campaign of a calendar of November, with an arrow pointing to the 13th of the month, and compelling copy instructing the public not to make any other engagement for that day, but to attend the opening.

But the *pièce de résistance* was the ad, reproduced above, which effectively publicizes the individual numbers in the film through punchy copy and art work, and at the same time introduces a "service" note by printing the hours at which they may be seen. In some respects, this ad has the same interest as a comic strip. Certainly the public, judging by the talk it created, got a great kick out of it.

It's a pleasure to report such a campaign because it contains a lot of worth-while ideas that can profitably be used by other offices. We heartily congratulate Mr. Fuentes. He did a first-rate job of exploitation!



BALLYHOO IN FAR EAST!

Photo shows decorated bus (in which a band played music) used to ballyhoo "The Battle of Paris," which played at the local Majestic Theatre in Penang, Straits Settlements.

GERMAN PURSE STUNT FOR "THE LOVE PARADE"

ALONG with a fine assortment of ad sales material, which indicates that Hans Lefebre and his associates in our Berlin office are wide-awake to the exhibitors' need for useful advertising ammunition, we received a small change purse. On opening it, we found a note which read: "You are probably disappointed because you didn't find any money here, but here's a tip as good as money—go to see 'The Love Parade,' etc." This struck us as a dandy idea. The purse is very inexpensive, and the stunt is worth trying on any picture.

QUEEN OF SPAIN VIEWS "BIG POND" IN LONDON

THE "Daily Film Renter," British tradepaper, reports that among those who saw "The Big Pond" during its run at the Carlton Theatre, London, was none other than Her Majesty, the Queen of Spain, who was accompanied by her two daughters, the Infantas. It was the Queen's birthday, and the visit to the theatre was preliminary to a special dinner in her honor at Buckingham Palace. We'll bet that the picture was the sole topic of conversation at dinner!

FOREIGN VERSIONS DRAW BIG IN THE U. S. A.

PARAMOUNT'S various language films are finding a hearty welcome in the foreign centers of the United States. For example, the Polish version of "The Doctor's Secret" ran over a week—an unprecedented period—in one of Chicago's neighborhood houses.

Up in Maine, the French edition of "The Big Pond" in a three-day run at a local theatre grossed three times the previous box office record. Paramount's share was more than "Wings" grossed in that house.

Similar reports from all parts of the country attest the quality and box office drawing power of our foreign versions.



UNIQUE RECORD HOLDER!

Take a good look at the gentleman in the center above. He is Mr. G. Fröhlich of Prague, Czecho-Slovakia, and he is the holder of a unique world's record. He has seen "The Love Parade" thirty-four times! More remarkable still, he paid to see the film every time! Mr. Fröhlich is a business man with important business interests in Prague. As he explained to Mr. Jellinek (right), our local branch manager, he made a habit of dropping in to see the picture in the evening because he discovered that it provided him with the entertainment and relaxation he needed after the daily office grind.



INTERIOR DECORATION!

Thoroly sold on the class and bigness of "The Vagabond King," the manager of the Palacio del Cine, Bahia Blanca, Argentina, transmitted his enthusiasm to his patrons via this lavish and arresting interior display. Showed his showmanship by featuring the trademark!



LOBBY MERCHANDISING ON A GRAND SCALE!

Someone's fine Italian hand (and we mean that literally) was responsible for this artistic lobby display on "The Love Parade" at the Cinema Odeon, Milan, Italy. Note the large Paramount trademark and the special elaborate costumes worn by the ushers during picture's run.



CHECK AND DOUBLE CHECK!

June Collyer, Paramount player, has her photo printed right on the face of her checks to identify them as genuine and prevent forgeries. Darn good publicity, too!

NUOVE CINEMATOGRAFIE

ALLO stesso modo che le azioni parlano più eloquentemente delle parole, cosi l'ammontare degli introiti al botteghino raccontano una storia assai più eloquente di quella che uno scrittore possa rendere con le parole più vivamente descrittive. Il che è un altro modo di dirvi che, a giudicare dai record sensazionali che stanno raggiungendo, i nuovi film Paramount che ora debuttano in Broadway, possono annoverarsi fra i migliori e più grandiosi che i nostri studi abbiano mai prodotto.

Prendete ad esempio la nuova produzione di Chevalier "Playboy of Paris." Questa cinematografia sorpassò ogni precedente al Teatro Paramount e obbligò la direzione a trattenerla per una seconda settimana di spettacoloso successo. L'intreccio calza come un guanto alla personalità dell'astro francese a gli dà una eccellente opportunità di far mostra dei suoi inimitabili doni di comicità, canto, fascino e vitalità. Chevalier vi rappresenta la parte di un cameriere parigino che eredita un milione di franchi, ma, per evitare il pagamento di quasi la metà della somma al suo astuto padrone a causa di un contratto-trappola, continua a rimanere cameriere di giorno, pur divertendosi alla sera come un gaudente di società che non bada a spese. Ludwig Berger, il direttore, ha adornato questo intreccio interessante con un'abbondanza di atmosfera parigina di lusso, senza dir nulla di una oste di meravigliose fanciulle e di una compagnia di attori assolutamente ineccepibile, che comprende O. P. Heggie, Eugene Pallette, Stuart Erwin e Frances Dee. Quest'ultima è una nuova scoperta dello schermo. La sua rappresentazione di questo film le ha conquistato un contratto a lunga scadenza con la Paramount.

Ma la grande novità del mese—la cinematografia che ha colpito l'intera industria cinematografica d'America—è la proiezione al pubblico di "Morocco," in cui Marlene Dietrich, la stella tedesca scoperta da Josef von Sternberg, fa il suo debutto americano. A malgrado del fatto che Gary Cooper ed Adolphe Menjou vi partecipino con arte eccezionale, pure "Morocco" rimane il film di Marlene Dietrich. Con la sua primissima cinematografia, questa vistosa, esotica continentale ha raggiunto la celebrità, prendendo posto in primissima fila fra gli artisti del cinematografo. Essa è il principale soggetto di conversazione dell'industria, il brindisi d'America! Senza riserve prevediamo che la sua carriera eguaglierà quella di Chevalier, che ora esercita il più grande fascino maschile sugli schermi di tutto il mondo. Da qui ad un anno Marlene Dietrich sarà diventata la massima delle attrazioni femminili nel mondo cinematografico di tutto il mondo.

Il film per sè, che ora viene proiettato al Teatro Rivoli per una scrittura a lunga scadenza, è un superbo dramma d'amore, che si svolge sullo sfondo della legione estera nel Morocco. Gary Cooper, come il soldato "amale e lasciale;" Marlene Dietrich, come la tentatrice ballerina di cafè - chantant; ed Adolphe Menjou, come il ricco signore di società, compongono il triangolo romantico. In questa produzione Josef von Sternberg, come direttore, assurge a nuove altezze di successo. Riassumendo, "Morocco" appartiene alle più notevoli cinematografie dell'anno. Magnetizzerà ogni botteghino ed attrarra un fiume d'introiti aurei ovunque verrà proiettata!

PERSONALE — DALL'EDITORE!

PROPRIO ora, che stiamo alla soglia di un nuovo anno, è opportuno di rilevare qualche fatto fondamentale relativamente a questa pubblicazione. PARAMOUNT AROUND THE WORLD viene pubblicato per *vostra* informazione e nel *vostro* interesse. Esso si propone di riflettere le *vostre* aspirazioni, i *vostri* sforzi, le *vostre* idee, le *vostre* attività, i *vostri* sentimenti. Sta a *voi* di renderlo tanto più istruttivo ed utile quanto più possibile. L'Editore non ha la facoltà di leggere i pensieri. Non possiamo qui, alla Sede Centrale, stare a tavolino e sognare a quel che avviene in ogni parte della nostra organizzazione mondiale. Se non ci scrivete e non ci fate sapere quel che *voi* state facendo, come facciamo a saperlo? Le cose che *voi* fate con successo rappresentano notizie di prim'ordine. Non guastate una eccellente idea di reclame facendone un segreto! Datecene tutti i dettagli e noi li ripeteremo in questa rivista, in maniera che i vostri compagni legionari possano usarla nei loro territori. Al tempo stesso che *voi* ne ricevete credito, *voi* ne profittate mediante i suggerimenti che gli altri vi contribuiscono. Ricordatevi che PARAMOUNT AROUND THE WORLD è pubblicato per *tutti* i nostri uffici, non per tre o quattro soltanto. *Ogni* ufficio ha diritto di essere rappresentato in queste pagine. E se il *vostro* ufficio non vi è rappresentato, allora *la colpa è vostra.* Ad ogni direttore di pubblicità rivolgiamo la richiesta: Vogliate favorirci regolarmente, indirizzandole all'Editore, notizie, fotografie e suggerimenti che abbiano avuto origine nel vostro ufficio. Ad ogni direttore di succursale diciamo: il vostro direttore di pubblicità è logicamente il funzionario di contatto fra il vostro ufficio e la nostra pubblicazione. Tenetelo responsabile!

CAV. BOCCHI ELETTO AL "HALL OF FAME"

IL nostro simpatico amico, Cav. Arrigo Bocchi, direttore della nostra succursale a Roma, e diventato entro ventiquattro ore la persona più discussa di Paramount. In un momento molto critico, quando sembrava che l'apertura del nuovo teatro Barberini a Roma sarebbe stato un potenziale fiasco, Cav. Bocchi salvò la situazione in una maniera tale di rendere detta apertura un enorme sucesso.

Già da parecchie settimane era stato deciso d'inaugurare il Barberini con un programma oltra-speciale tutto Paramount. Per tutta la città questo fatto era già stato avvisato al pubblico, che aspettava con anzia l'avvenimento importante. Il programma inaugurale doveva consistere della versione speciale italiana della rinomata pellicola "Il Principe Consorte," parecchi sogetti corti di Paramount, e una presentazione teatrale speciale di Mangan.

Tutto era pronto coll' eccezione di certi adobbi per la presentazione teatrale che dovevono arrivare da Parigi. Quarant'otto ore prima dell'apertura si scoprì che in seguito ad uno sbaglio d'un impiegato ferroviario, il vagone cogli adobbi speciali si era sperso. Mediante sforzi sovrumani ed in faccia a difficoltà enorme, il Cav. Bocchi obtenne che si facesse un inventario completo di tutti i vagoni merci in viaggio in Italia. Il vaagone fu scoperto nel settentrione; fù aggiunto a un treno speciale ed arrivò a Roma quattro ore prima che si aprisse il teatro, salvando cosi la situazione e convertendola in un completo sucesso.



A TAILOR-MADE MAN!

How does a westerner look when he is all dressed up? That's the question that intrigued Stone, Hollywood's famed artist. He found his answer when Eugene Pallette discarded the comedy cow-clothes he wears in "Fighting Caravans" and dolled up in his Sunday best.

NOTIZARIO PARAMOUNT

MAURICE Chevalier ed Ernst Lubitsch saranno presto riuniti! Non appena l'idolo francese ritornerà negli Stati Uniti al principio di gennaio, incomincierà a lavorare nel nuovo film che lo avrà a primo attore, e che venne scritto appositamente per lui da un commediografo assai conosciuto in Broadway. E. Lubitsch lo dirigerà!

* * *

Il Sig. G. Fröhlich, uomo d'affari a Praga, Cecoslovacchia, ha visto "The Love Parade" ben trentaquattro volte. Questo si puô chiamare un record mondiale! E la cosa più straordinaria si è che ogni volta che ha veduto il film ha pagato il biglietto.

* * *

I Teatri Paramount di New York e di Parigi hanno entrambi celebrato il loro compleanno nel mese di novembre. Il primo ha quattro anni di vita ed il secondo tre.

* * *

A seconda delle informazioni ricevute alla Sede Centrale da vari punti del globo, il film "With Byrd at the South Pole" realizza pienamente le meravigliose previsioni che lo salutarono all'arrivo. Questa eccezionale epopea ha ricevuto una pubblicità senza precedenti ovunque sia stata proiettata. Il favore che ha incontrato e l'influenza di simpatia che ha esercitato sui teatri in genere l'hanno fatta riportare nuovamente sullo schermo ed in ogni singolo caso l'introito al botteghino è stato quasi altrettanto generoso come alla prima scrittura. Ogni direttore di teatro ed ogni rappresentante di vendita dovrebbe tenere ciò a mente, perchè è la prova positiva che "With Byrd at the South Pole" è una delle poche cinematografie che può venire ripetutamente rappresentata con profitto.

STOP PRESS!

COMING
TO THRILL THE WORLD!

"RANGO"

PARAMOUNT'S
SENSATION OF 1931!

STOP PRESS!

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(DECEMBER, 1930)

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W. Hurworth.
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F. Gawler, S. H. Craig, C. E. Henderson (District Managers)
Cables: PARAMOUNT

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FAMOUS LASKY FILM SERVICE, Ltd.
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Stanley H. Craig, Branch Mgr.

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PARAMOUNT FILM SERVICE, Ltd.
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THE OBSERVATION TOWER

* *Now and then the Editor takes a look!* *

PUBLICITY OPPORTUNITY!

IN a letter sent to all offices, (circular letter 253) O. R. Geyer, manager of foreign advertising and publicity, emphasizes the point that the information supplied in our last month's issue regarding the Paris studio has great publicity value.

Every alert tradepaper, magazine and newspaper editor would be glad of the opportunity to print it. In fact, many wide-awake editors, at considerable expense, are sending special correspondents to Paris to get this information.

Here is a splendid chance for *you* to earn the good will of your local publications, and at the same time reap a lot of worthwhile publicity for Paramount and for our foreign language pictures.

Please send all clippings on this subject to Mr. Geyer!

HUMAN INTEREST STORY!

AT the behest of our New York studio, the telephone company recently gave some personal service in order to relieve unemployment. It all happened because the telephone of an actor sought by Frank Heath, casting director, wasn't working. The actor is named Harry Levian, and he had previously called on Heath with a request for work, as he had been without an engagement lately.

Heath finally saw an opportunity to cast Levian in a part supporting Nancy Carroll in her new talking film, "Stolen Heaven," which has just started production at the studio. So he tried to get Levian on the phone—but encountered trouble. Unable to get in touch with Levian after repeated tries, Heath finally called the telephone traffic manager.

"If I can't get hold of him," Heath explained, "in time to report tomorrow for a scene with Miss Carroll, he'll lose the part in the picture. He wants the work and with the present unemployment, something should be done to help out."

"By golly," said the traffic manager, "I'll do it. I'll send a man around to his house to tell him to telephone you."

P. S.: Levian got the job!

GUATEMALA BAPTIZED!

ANOTHER answer to our prayer for nicknames has just come in. S. E. Pierpoint, branch manager for Guatemala, submits "Chapines" as the official name for his legionnaires. Thank you, Mr. Pierpoint! Who is next?

PERSONAL—FROM THE EDITOR!

RIGHT now, when we are standing on the threshold of a new year, it is timely to point out a few primary facts regarding this publication.

PARAMOUNT AROUND THE WORLD is published for *your* information and interest. It is designed to reflect *your* aims, *your* efforts, *your* ideas, *your* activities, *your* sentiments.

It is up to *you* to make it as interesting, as informative and as helpful as possible.

The Editor is not a mind reader!

We cannot sit at a desk in Home Office and dream about what is going on in every part of our vast world-wide organization. If you don't write and tell us what *you* are doing, how are we to know?

The things *you* do that are successful make first class news. Don't waste a good showmanship idea by keeping it a secret. That's not only false modesty—it's downright selfishness! Tell us about it and we will broadcast it in this house organ, so that your fellow legionnaires may benefit by it. At the same time, *you* get the credit for it, and *you* profit by the merchandising suggestions that others send in.

Remember PARAMOUNT AROUND THE WORLD is issued for *all* our offices, not just for three or four. *Every* office is entitled to be represented in these pages. If your office is not represented, then it's *your own fault!*

To every publicity manager we make this request for the new year: please send in regularly news, photographs, exploitation campaigns, etc., that originate in your exchange.

To every branch, district and division manager we say: your publicity man is the logical contact officer between your office and this publication. Hold him responsible!

CHEVALIER HAILED AS NOTED WORLD FIGURE!

Les trois personnages les plus populaires du monde

Le prince de Galles, Mussolini, Maurice Chevalier.

S'il l'on cherchait quels sont, actuellement, les personnages dont on parle le plus dans le monde, on trouverait trois noms, *le prince de Galles* qui vient en tête de liste, *Mussolini* et *Maurice Chevalier*.

Tout le monde connaît la popularité dont jouit le prince de Galles à travers l'univers. Il n'est pas un coin du globe où sa photo ne garnisse les murs des maisons, pas un endroit où son nom ne soit synonyme de prince charmant et ne lasse palpiter le cœur de nombreuses jeunes filles. Les costumes qu'il porte, les cravates qu'il arbore, la mode qu'il lance sont tout de suite adoptés par des millions de jeunes gens pour qui l'héritier de la couronne d'Angleterre représente l'arbitre de toutes les élégances. Si le prince fait une chute de cheval, il n'est pas un journal, il n'est pas une revue, il n'est pas un périodique qui ne relate la chose, comme il n'est pas une personne qui lise la nouvelle sans de toutes puissant ; le visage est rude et énergique, les traits accentués, et les yeux foudroyants. C'est l'homme enfin qui, en quelques années, a transformé l'Italie et lui a marqué une place prépondérante parmi les nations ; c'est Mussolini, qui a sauvé l'Italie de la vague révolutionnaire, qui, grâce à une dictature rationnelle, à une activité incroyable, à une volonté de fer a rallié à sa cause tout un peuple, toute une nation qui le considère

Tout le monde veut le voir, lui parler, le toucher, happer au passage un mot de lui, une boutade. Maurice? Mais c'est l'enfant gâté et chéri de tous les parisiens. Actuellement sa vogue est encore devenue plus générale à cause de la diffusion du film parlé. Qui ne l'a vu dans la Chanson de Paris? Qui ne l'a entendu dans *Valentine, Ça m'est égal* ou *les Ananas* sans avoir eu envie de lui sauter au cou.

Avez vous lu ses souvenirs?

dant, ses parents ne voulaient pas d'un chanteur pour fils. On le destinait à un métier plus honorable, plus rémunérateur(!) Mais l'enfant lint bon et, en cachette, il acceptait pour quelques francs de se faire entendre dans des petits music-halls de quartier.

Puis ce fut vite le succès et la renommée. Maintenant ses parents au lieu de le désapprouver le poussait à mieux faire, a perfectionner sa voix, à se trouver un engagement dans des théâtres à la mode.

Aujourd'hui, Maurice est riche à millions. Il a connu tous les succès, toutes les gloires, mais au fond de lui demeure le garçon de la butte qui jouait aux billes avec ses petits amis, et il ne peut se rappeler ce temps sans que les larmes lui viennent aux yeux.

Le prince de Galles, Mussolini, Maurice Chevalier, trois personnages de titre et de rang différent. Lequel des trois voudriez-vous être si on vous donnait à



Le prince de Galles

Mussolini

Maurice Chevalier

THE THREE MOST POPULAR MEN IN THE WORLD!

Above we show you portion of a lengthy article that appeared in the November 2nd issue of "Images," a pictorial weekly, published in Cairo, Egypt. The writer says that, since his debut in talking pictures, Maurice Chevalier has become one of the three most popular men in the world! The other two are the Prince of Wales and Mussolini!

PARAMOUNT NEWS SCOOPS FIELD WITH SHAW SPEECH



G. B. S.

This somewhat different caricature of George Bernard Shaw is one of a series called "Men and Their Shadows," which Gal, noted English caricaturist, drew for the London Graphic.

COUNT that week lost when Paramount Sound News does not score a "beat," in addition to giving complete coverage of the important current events. One of the latest achievements of our demon cameramen was shown in Issue 31. It was an exclusive presentation of George Bernard Shaw, greatest living philosopher, in a brilliant address at the London dinner to Albert Einstein, genius of science. Motion picture audiences were not only thrilled with this close-up in the intimacy of the banquet table of two such world notables as Shaw and Einstein, but they were delighted with the former's entertaining pleasantries and witticisms.

It is just such exploits as this that have made Paramount Sound News the outstanding newsreel in the industry!

NEW BOOK OF PLAYERS' BIOGRAPHIES ISSUED

ONE of the finest aids prepared for trade paper, newspaper and magazine staffs, also for use of exhibitors and our own personnel, is the 1930-31 edition of *"Biographies of Stars and Featured Players in Paramount Pictures,"* just issued by the Home Office Publicity Department, compiled by Wallace West.

This book gives the authentic biographies of fifty Paramount picture luminaries, and certainly should be referred to whenever any data concerning their lives or careers is desired for publication or talks. It should be the aim of every Paramounteer to see that at all times the accurate facts are given, as are contained in this mimeographed portfolio of 101 pages. Copies are on the way!

Samuel Cohen

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